

महाकविश्रीभवभूतिप्रणीतं

मालतीमाधवं

नाम प्रकरणम् ।

MĀLATĪMĀDHAVAM

A SANSKRIT DRAMA IN X ACTS OF BHAVABHŪTI
CRITICALLY EDITED WITH AN INTRODUCTION,
NOTES, TRANSLATION, AND APPENDICES

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PREFACE

Bhavabhūti is admittedly a more difficult poet than Kālidāsa and the Mālatī-Mādhava is probably the longest and the most difficult of Sanskrit pieces. This, therefore, was the reason which prompted us to undertake the present edition of the text. It has the usual features of the books edited by us, with this addition that the notes are thoroughly exhaustive; there are numerous quotations from the commentators, particularly in those places where they have original interpretations to offer or where they have brought out the hidden significance of particular words or phrases or remarks, which do credit to their intelligence and critical acumen.

In writing this book, we have drawn upon all published editions of the play, notably those of Bhandarkar, Kale and the Nirnayasāgara edition, and in the translation we owe so much to the free and beautiful rendering of Wilson. In the introduction, we have made use of all available authorities; and we take this opportunity of acknowledging our debt to all these. We have further to thank Prof. N. V. Vaidya, M. A. of the Fergusson College for his active help and sympathy and lastly the Managers of the Ganesh Printing Press and the Aryabhushana Press for the very neat and careful printing and the fine get up of the book.

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INTRODUCTION.

Bhavabhūti, his family, his life, and home.

Although not so well known or admired by the Occident as is the premier poet of India, Bhavabhūti is recognized by the circles of the elite in the land of his birth as next only to Kālidāsa in his gift of poetic power and genius—while some go still further and seat him or one of “the two glory-smitten summits of the poetic mountain,” with Kālidāsa as “his compeer, not rival.” Unlike Kālidāsa, however, whose reticence about himself has left us totally in the dark regarding his age, or family or doings, Bhavabhūti has given us in the prologues to his three plays considerable details about himself, his family and his provenance; and there is, fortunately, a good deal of external evidence available for fixing the date of the poet within a few years of his actual date.

The account which he gives of himself is the fullest in the *Mahāvīracarita*, probably the poet’s earliest work; much the same is also given in *Mālatī-Mādhava*, where there is further an attempt to glorify¹ his family and his own attainments;² as also a spirited attack on those carping critics of his day who seem to have looked with disfavour on his earlier works³. The *Uttararāmacarita*, which is obviously the work of his maturity⁴ is most meagre in the biographical matter.

This is, then, what he says about himself. There is in the country of the South, in Vidarbha,⁵ a town called

1. *Māla*. I. 7. 2. *Māla*. I. 10. 3. *Māla*. I. 8.

4. शब्दब्रह्मविद्ः कवेः परिणतप्रज्ञस्य वाणीमिमाम् ॥ *Uttara* VII. 20.

5. This detail is supplied by the *Mālatī-Mādhava*. Dr. Belvalkar remarks in this connexion “In fairness, however, we must

Padmapura. There dwelt certain Brahmīns of the family of Kāśyapa, who followed the Taittirīya branch of the Vedas; the heads of their schools taking precedence at dinner-parties, maintaining the five fires, observers of religious vows, drinkers of Soma, bearing the family name of Udumbara, and learned in the Vedas. It was to this family that the famous Mahākavi, the performer of the Vājapeya sacrifice, belonged. Fifth in descent from him was Bhavabhūti, Bhaṭṭa Gopāla of blessed name being his grandfather, and Nilakantha of pure fame being his father. His mother's name was Jātukarnī. He received the title "Śrīkantha"; he had mastered the science of grammar, mīmamsā and logic, and had studied the Vedas, the Upanisads, the Sāṅkhya and the Yoga. His preceptor was Jñāna¹-nidhi, chief of holy ascetics, as Angiras was chief of great sages, and who, as his name imports, was rich in knowledge. He was a poet and was in friendly relations with the actors into whose hands he gave his dramatic works.

add that the oldest extant ms. of the Mālatīmādhava dated Nevārī Samvat 276 = A. D. 1156 does not mention the province in which Padmapura was situated, nor does the prologue to the Mahāvīracarita". Uttar. Intro. XXXVI. Bhandarkar, however, believes that Bhavabhūti's native place appears to have been somewhere near Chandrapura or Ohanda in the Nagpur territories where there are still many families of Marāthī Deśastha Brahmīns of the तैत्तिरीय शाखा of the कृष्ण यजुर्वेद with आपस्तम्ब for their Sūtra, and in the country to the South and South-east of which there are families of Tailanga Brahmīns following the same Veda and Sūtra.

1. The name looks like one assumed by persons, when they enter into the fourth or Saṁnyāsa order and devote themselves to the study and contemplation of the Brahma. He probably initiated our poet into the secrets of the Vedānta:--Bhandarkar. Intro. to Māla, VI.

The commentators of his plays believe that his original name was Śrikanṭha and that later on he was called Bhavabhūti in consequence of a certain verse in honour of Pārvatī. There is, however, no agreement among the commentators as to the verse which gave him the name of Bhavabhūti¹; while Ghanas̄yāma, the commentator of the Uttararāmacarita gives the story that God Śiva manifested himself to the poet in the form of a Brāhmana and gave him riches.² We, however, find that in all the three plays he describes himself as श्रीकण्ठपदलाञ्छनः भवभूतिर्नाम; the position of नाम after भवभूति shows it to be his original name, while श्रीकण्ठ (In whose throat—on whose lips—resides the Goddess of Wealth and Eloquence³) was a title he received later in life. The truth of the matter seems to be that the commentators themselves had no certain knowledge on the subject, and allowed themselves to be carried away by the facile etymologies to which the word भवभूति lent itself.

With the exception of a few, all Mss. of the Mālatī-Mādhava distinctly say that Padmapura was in the "Berars." All the three plays of our poet were given on the stage on the occasion of the fair of Lord Kālapriya, who is usually identified with Mahākāla, whose famous

1. वीरराघव on महावीरचरित and उत्तरराम० says श्रीकण्ठपदलाञ्छनः । पितृकृतनामेदम् ।भवभूतिर्नाम "सांभवा पुनातु भवभूतिरिविभ्रमूर्तिः" इति श्लोकरचना-संतुटेन राज्ञा भवभूतिरिति ख्यापितः । जगद्धर on the मालतीमाधव says 'नाम्ना श्रीकण्ठः प्रसिद्ध्या भवभूतिरित्यर्थः । so विपुरारि on the same "भवभूतिरिति व्यवहारे तस्यैव नामान्तरम् "

अनन्तपण्डित, however, commenting on आर्यासप्तशती (I. 36) thinks that the verse that gave him the name भवभूति was "गिरिजायाः कुक्षौ वन्दे भवभूतिसिताननो "

2. भवात् शिवात् भूतिः भस्म संपत् यस्य ईश्वरेणैव जातु द्विजरूपेण विभूतिर्दत्ता ।

3. Belvalkar-Uttara. In'ro. footnote 4.

shrine at Ujjain in Mālvā is mentioned by Kālidāsa, and Bāṇa. Thus it would seem that our poet perhaps quite early in life left his native country of the Berars and went to Ujjain in Mālvā or to Padmāvati in the North, and later on was connected with the court of Yaśovarman of Kanoj, as he is mentioned by Kalhaṇa¹ to have attended that king along with Vākpatirāja.

From a minute description of the city of Padmāvati² and its surroundings as given by the poet towards the end of the IV act and the beginning of the IX act, it would appear that the poet was familiar with the city and the neighbouring country; but it would be wrong on that account to suppose, as some have done, that Padmapura and Padmāvati are identical. The city of Padmāvati is in the near vicinity of a village in Gwalior State, called Pavāyā or Padama-Pavāyā near which the remains of a considerable city are discernible. Pavāyā is a little to the north-east of Narvār, which is about 100 miles south of Agra and about 220 miles from Ujjain, about North-east by North. Cunningham, however, identifies Padmāvati with Narvār itself.³

Describing the region of Padmāvati, the poet says, "these hills and forests remind me of the Godāvāri and the southern mountains." The word 'remind' (स्मारयन्ति) clearly marks his acquaintance with Padmāvati as the later

1. Rājataranginī—iv. 144.

2. Naravār is on the bank of the Sindhu; the river Pārā is Pārvati of the present day; while the rivers Madhumati and Lavaṇā bear the names Mahuvar and Nona. Suvarṇabindu is Sonabindu, a shrine of Śiva on the confluence of Madhumati and Sindhu.

3. Dr. Belvalkar's Uttarakāma. Intro. XXXVI-VII. M. B. Garde. Archaeological Survey Report for 1915-16 Pp. 101-109.

experience and his familiarity with the South as the earlier one."¹ Of course the words are not the poet's, but of the character conceived by the poet; still in the case of an intensely lyrical and subjective poet, it would not be much wide of the mark to read between the lines and regard the poet as giving his experiences through the character. Moreover, we have the poet's own testimony for the assumption that his ancestral home was in the Berars² (विदर्भेषु).

It is interesting to note that Ghansyāma in his commentary on the Uttararāmacarita remarks in three different places that our poet was of the Dravida country. He bases his inference on certain ideas and modes of expression which he thinks are peculiar to that people, although we feel that there is not anything peculiarly Dravidian in them to warrant the conclusion.³

Of the numerous stories about Bhavabhūti which are traditionally handed down, we give here two which bring him into relation with Kālidāsa. In the Bhojaprabandha we are told that the two poets were called upon to compose a verse each on a topic given by the King Bhoja, and when that was done, they adopted a very queer way of judging between the merits of the two pieces. All went to the temple of Bhuvanesvari, and weighed in a balance, before the goddess, the parchments on which the poems were written. As the pan which contained Bhavabhūti's verse went up,

1. Belvalkar. Uttara. Intro. XXXVII.

2. Prof. V. V. Mirasi identifies Padmapura, with Padampur, a village near Amgaon in the Bhandara district.—Sahyādri, May 1935 Pp. 377—386.

3. Commenting on हन्त मातर्जीवामि II. 7⁵ द्राविडस्त्रीस्वभावोक्तिः । एवं चक्षुः कविना निजं द्राविडत्वं प्रकटितमित्यूह्यम् । ; so also his comments on III. 16 and VI. 17.—Kane's edition of the Uttararāma.

the Goddess intervened and dashed a little honey into the pan from the lotus on her head.

The other story relates that when Bhavabhūti composed his *Uttararāmacarita*, he took it to Kālidāsa who was playing a game of Sāra (chess). Kālidāsa asked him to read aloud his drama, while he himself seemed to be engrossed in the game. When Bhavabhūti had finished, Kālidāsa praised the work very highly, but pointed out that there was an Anusvāra (nasal) too many in one verse.¹

These stories are without doubt the fabrications of an idle though ingenious brain,—a farrago of absurd anachronisms, as it has been aptly put—and worthy of no credence absolutely. That Bhavabhūti studied and imitated Kālidāsa is clear not only from the numerous parallelisms of thought and expressions between the two poets, or the similarity of technique as evidenced by the parallelism between the denouement of the *Uttararāmacarita* and that of the *Śākuntala*, but more conspicuously from the similarity between act IX of the *Mālatīmādhava* and act IV of the *Vikramorvaśiya*: the love-lorn Mādhava wandering over valley, hill, and dale in quest of Mālatī and questioning various objects about her is a flagrant imitation of Urvāśī's quest by the distracted Purūravas; while the idea of sending a cloud as messenger to his beloved (M. M. ix 25, 26) is unquestionably derived from the cloud-messenger of Kālidāsa—"So complete is the correspondence of the stanzas concerned not only in situation, but also in the words and even in the characteristic metre".²

1. उत्तररामः I. 27. In place of रात्रिरेव व्यरंसीत् Kālidāsa suggested रात्रिरेव व्यरंसीत् which considerably improves the sense.

2. Dr. Belvalkar, Uttara. Page XL. cf. कञ्चित्सौम्यं व्यवसितमिदं बन्धुकृत्यं त्वया मे । (उत्तरमेघ. 53); दूरालक्ष्यं सुरपतिधनुश्चाकृणा तोरणेन । (उत्तरमेघ. 14); आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति-प्रणयि हृदयं विप्रयोगे रुपाद्धि ॥ (पूर्वमेघ 10)

His Date.

Thus far about the relation between the two poets; the question of Bhavabhūti's date is, however, fortunately for us, indubitably fixed once for all from very reliable external evidence. Kalhaṇa¹ in his Rājatarangiṇī states that Bhavabhūti was patronised by Yaśovarman of Kanoj, and this Yaśovarman was vanquished by Lalitāditya of Kāśmīra. The Rājatarangiṇī gives the limits of Lalitāditya's reign to be 699 to 735 A. D. Lalitāditya himself is represented to have sent an embassy to China sometime after 736, which he could not have done had he died in 735 according to Kalhaṇa's chronology. Stein¹ suggests a correction of thirty-one years in Kalhaṇa's chronology, and gives the limits of Lalitāditya's reign to be 724 to 760; the humiliation of Yaśovarman by Lalitāditya, therefore, must be subsequent to 724, and from a reference in Gaudavaho to "a momentary shaking of Yaśovarman's Kingly position"² which is believed to be a reference to Lalitāditya's invasion, coupled with certain portentous events including an annular eclipse of the sun. Prof. Jacobi puts the date of this humiliation to be 733.

This gives us then the date of Vākpatirāja of the Gaudavaho as being the 2nd quarter of the VII century. Now Vākpatirāja writes thus about himself in the Gaudavaho: "In his rugged compositions there still shine certain excellencies as if they were the drops of the poetic nectar churned out of the ocean, in the shape of Bhavabhūti".³ Herein he modestly acknowledges his indebted-

1. कवीर्वाक्पतिराजश्रीभवभूत्यादिसेवितः । जितो ययौ यशोवर्मा तद्गुणस्तुति-
बन्दिताम् ॥ IV 144.

2. Gauda. 827-831.

3. भवभूद्भ्रजलहिनिग्गयकवामयरसकणा इव कुरन्ति । जस्त विसेसः अज्जवि
वियडेसु कहाणिवेसेम् ॥—Gaud. 799.

ness to Bhavabhūti, "from his connexion with whom he derived some poetic conceptions or modes of expression". From the manner in which the statement is made, Bhavabhūti appears to have lived long before he wrote this. "We may, therefore, conclude that Bhavabhūti flourished towards the close of the VII and the first quarter of the VIII century."¹

The result, thus arrived at, as regards the date of Bhavabhūti, is amply corroborated by references in rhetorical and other works to our poet. The earliest and the most significant is from the Bālarāmāyana of Rājasekhara I. 16, in which the poet speaks of himself as an incarnation of Bhavabhūti².

"He who in former days was the poet sprung from the anthill and subsequently assumed on earth the form of Bhartrahemtha and who again appeared in the person of Bhavabhūti—the same is now Rājasekhara".

In all his four extant dramas, Rājasekhara declares himself to be the spiritual teacher of king Mahendrapāla of Kanauj, whose inscriptions are dated 903 and 907 A. D.³ Rājasekhara, therefore must have flourished in the closing years of the 9th century or the first quarter of the 10th century,

Bhavabhūti and Kumārila.

In the introduction to his edition of the Gaudavaho, Mr. S. P. Pandit refers to two passages found by him in an old manuscript of the Mālati-Mādhava which declare that the work was composed by one Umvekācārya a

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1. Bhandarkar Preface to M. M. xvii.
 2. बभूव बल्मीकभवः पुरा कविस्मृतः प्रपेद् भुवि भर्तृमेण्डनाम् ।
स्थितः पुनर्यो भवभूतिरेखया स वर्तते संप्रति राजशेखरः ॥
 3. Kielhorn Epigraphia Indica i. 171.

pupil of Bhaṭṭa Kumārila. The first passage occurs in the colophon of the third act: “इति श्रीभट्टकुमारिलाशीष्यकृते मालती-माधवे तृतीयोऽङ्कः”; the second in the colophon at the end of Act VI: “इति श्रीकुमारिलस्वामिप्रसादप्राप्तवाग्वैभवश्रीमदुर्वेकाचार्यविरचिते मालतीमाधवे षष्ठोऽङ्कः”; the statement as Bhandarkar remarks is curious and chronologically does not conflict with any known fact.¹ More facts have recently been revealed regarding Umvekācārya. Dr. Jha published in 1922 the first part of Maṇḍana Miśra's Bhāvanā Viveka with a “running commentary attributed to one “Bhaṭṭa Umveka”. This Umveka—written variously as Ombeka, Aumbeka, Umbaka, and so forth—is said to have written a commentary on Kumārila's Śloka-vārtika from which a quotation is given by Pratyaksvarūpa Bhagavan in his commentary on the Vedānta work Citsukhī. Bhaṭṭomveka is also quoted in Ramakṛṣṇa's commentary on the Tarkapāda of the Śāstradīpikā.

Citsukha himself says that Bhavabhūti who before was a wise man (पुरा आप्त एव सन्) does not cease to be a wise man, simply because he has composed some Nāṭaka and Nāṭikā. Chitsukha next adds उक्तं चैतदुम्वेकेन and then quotes a Nyāya. The commentator Pratyaksvarūpa adds to this भवभूतिरुम्वेकः।

Against these statements identifying Bhavabhūti with Umbeka, however, there are the following considerations: in the numerous manuscripts of the Mālatī-Mādhava collected by Dr. Bhandarkar and other editors, as also of the manuscripts of his other two plays, there is no trace of the statement contained in Pandit's solitary manuscript. Bhavabhūti does give the name of his guru as “Jnānanidhi” and if he really owed his *Vāgṛbhava* to Kumārila it is strange that he should not have mentioned

1. Utgikar Gauḍavabo. II. edition. COLXI and H.

the fact himself¹. And thirdly there is also the conflicting tradition preserved in the Śaṅkardigvijaya that Umveka was the name of another illustrious disciple of Kumārila viz. Maṇḍana Miśra. The attitude which Dr. Bhandarkar takes towards the question, is, therefore, still the one that appears to us to be reasonable under the circumstances: "I am not disposed to reject the statement entirely, but its verification must be left to future re-search."

His Works.

Three plays of Bhavabhūti are so far known, the Mahāvīracarita, the Mālatī-Mādhava, and the Uttararāmacarita. The first and third are based on the Rāmāyaṇa, while the Mālatī-Mādhava derives its central incident and its episodes from the Kathā literature. Out of these the Uttararāmacarita represents the poet at his best, being the product of his mature intellect.² It is difficult to decide between the remaining two plays regarding their chronological relation, but from its crudeness, from the full description of his ancestors found in it, most critics hold that the Mahāvīracarita was the first production of our author and the Mālatī-Mādhava was subsequent. Whether any other works were written by Bhavabhūti is not known although from certain verses attributed in the anthologies to Bhavabhūti, but not found in his extant plays it is possible to presume that he composed other works as well, which have not come down to us.³

1. Bhandarkar Preface to M. M. ix.
2. शब्दब्रह्मविद्ः कवेः परिणतप्रज्ञस्य वाणीमिमाम् ॥ उत्तरराम० VII. 20.
3. निरवद्यानि पद्यानि यदि नाट्यस्य का क्षतिः । भिक्षुकक्षाविनिक्षिप्तः किमिक्षुर्नीरसो भवेत् ॥ अलिपटलैरनुयातां सहृदयहृदयज्वरं विलुम्पन्तीम् । मृगमदपरिमललहरीं समीग कि पामरेषु रे किरसि ॥—शाङ्कधरपद्यति. In the सुक्तिमुक्तावलि there are also a few more verses attributed to Bhavabhūti which are not found in his known works.

The Poet's Personality as revealed by his Writings.

It will not be wrong, especially in the case of an extremely self-conscious poet like Bhavabhūti to infer the mān from his works. If Kālidāsa is the Shakespeare of India, then Bhavabhūti may fittingly be compared to Milton, and what is said of the two English poets applies more or less to the Indian poets as well. While Kālidāsa "darts himself forth, and passes into all the forms of human character and passion, the one Proteus of the fire and the flood," Bhavabhūti "attracts all forms and things to himself, into the unity of his own ideal."

Thus in the Mālatī-Mādhava the poet flings a defiant challenge to the world and appeals to some kindred spirit, yet unborn, for a proper reception of his work.¹ This self-consciousness is also apparent in remarks like अहो सरसरमणीयता संविधानस्य VI-16² or like अस्ति वा कुतश्चिदेवंभूतं विचित्रमणीयोज्ज्वलं प्रकरणम् । X-23¹⁴ in which the poet seems to grow enthusiastic over his own work. The Uttararāmacarita is free from egotism as perhaps there was very little occasion for it; the poet had already established himself and this was the finished product of his mature³ intellect. Yet in several places he betrays his self-consciousness as one readily feels in the remarks of Tamasā such as स्थाने वाक्यनिवृत्तिर्मेहृत्श्च । 01 अहो संविधानकम् । एको रसः कृष्ण एव निमित्तभेदात् etc. It was, indeed, clearly difficult for an intensely emotional poet to escape his own shadow, and to keep a purely objective attitude.

"We find in Bhavabhūti in a degree unknown to Kālidāsa, the sense of the mystery of things".³ He says in Mālatī-Mādhava

व्यतिषजति पदार्थानान्तरः कोऽपि हेतुः etc.

1. M. M 18

2. शब्दत्रयविद् कवेः परिणतप्रज्ञस्य वाणीमिमाम् ॥ उत्तर० VII. 20

3. Keith, Indian Drama.

Some secret spring must influence the heart where no exterior motives can be traced. So also Prince Candraketu and Lava try to explain their mutual regard as due to some tie of kindred as yet undiscovered. Similarly true friendship always defies analysis ; you can never explain it. Cf. अथवा स्नेहश्च निमित्तसव्यपेक्षश्च इति विप्रतिषिद्धमेतत् । So in his *Uttararāna*, he says भूयसा जीविधर्म एव यत् स्वरसमयी कस्यचित् क्वचित् प्रवृत्तिः । यत्र लौकिकानां उपचारः तारामैत्रकं चक्षूराग इति । तमप्रतिसंख्येयं अनिबन्धनं प्रमाणमामन्ति ।

अहेतुः पक्षपातो यस्तस्य नास्ति प्रतिक्रिया ।

सहि स्नेहात्मकस्तन्तुरन्तर्मर्माणि सीव्यति ॥ उत्तर० V. 17.

Generally this is the way of all living beings that one person should feel a spontaneous regard for another, which is popularly described as "Astral friendship" or "Love at first sight." And this is declared to be incomprehensible—one for which no (apparent) cause is found.

So it is that his conception of friendship is very lofty. We find it illustrated in the relation between Mādhava and Makaranda.

"How evil this life which I thus pass alone; how vain that beauty which thou canst not view with me. Perish the day that is not spent with thee. False the joys that spring from any source but thee"¹. This lofty ideal is enshrined in one of the most simple and concise of the utterances of our poet:—

प्राणैराप हिता वृत्तिरद्रोहो व्याजवर्जनम् ।

आत्मनीव प्रियाधानमेतन्मैत्रीमहाव्रतम् ॥

To secure thy friend's interests even at the cost of this life; to avoid all malice, all guile (with him), and to strive for his happiness even as thou wouldst for thy own: such is the noble vow of friendship (*Mahāvīracārita* V. 59).

1. *Mālatī*. ix. 35 ; cf. also ix 40, and 41.

Equally lofty are the ideal of married life, and the conception of love, described by our poet in one famous stanza in the Mālatī-Mādhava, and also in a still more famous stanza in the Uttararāma. Thus Kāmandakī says¹

Remember children a virtuous wife and a respected lord are each to either all kindred and friends, wealth love and life, and all the heart should covet.

So in the Uttararāmacarita (I. 39).

Happy the man who attains that unique ideal (of the married state) wherein there is a perfect identity in happiness and misery, a perfect harmony under all conditions of life, which is a solace to the heart, the flavour of which age cannot stint, which, with time as the veil of reserve drops away abides as the very sublimation of love.

And further how beautifully is this ideal realised by Rāma and Sītā !

What wealth need man desire?—who in the fond companion of his life has one that shares his sorrows and disperses all anxious care with exquisite delight by her mere presence alone.²

And the child sets the seal of permanence on such love and consecrates the union. Love for child is the thread of life that runs through the hearts of living beings—a thread that can never be snapped asunder.³ The child is the utmost perfection of love and the bond that ties the hearts of parents—being the meeting ground of the affection of mother and father, it is the one knot of joy which holds

1. प्रेयो मित्रं बन्धुता वा समग्रा Mālatī. VI. 18

2. अकिञ्चिदपि कुर्वाणः सौख्यैर्दुःखान्यपोहाति। तत् तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः ॥ उत्तर० II. 19, VI. 5.

3. यद्वा सर्वसाधारणोद्दिष्ट मोहप्रन्थिरन्तश्चतनावतामनुपल्लवः संसारतन्तुः । उत्तरराम०

together the essence of their hearts.¹ In the absence of all this joy what is life? As Rāma utters in his despair "Alas! the uses of the world are now stale and unprofitable, a disordered chaos involved in care and closed by separation."²

All these experiences are the rich harvest of life that the poet's memory has gathered in and preserved and embalmed with a richness of language and expression unsurpassed in literature.

The Sources of the Mālatī-Mādhava.

The Mālatī-Mādhava is a Prakarana. According to Bharata,³ the subject matter of a Prakarana must be invented by the poet. Of course, the plot taken as a whole is the poet's own invention, but the various elements of the story seem to be obviously derived from the Kathā literature, and the poet's originality lies in stringing all these together into an organic whole, full of such dramatic qualities as conflict, suspense, surprise and effectiveness.

Thus for the central incident we find a parallel in book XIII of the Kathāsaritsāgara. It is the story of two Brahmana friends which may be briefly given as follows:—Naravāhanadatta⁴ met two Brahmins of handsome appearance on the bank of a lake, and asked them who they

1. उत्तरराम० III 18. प्रसवः खलु प्रकर्षपर्यन्तः स्नेहस्य । परं चैतदन्योन्य-
संश्लेषणं पित्रोः । अन्तःकरणतत्त्वस्य दम्पत्योः स्नेहसंश्रयात् । आतन्द्रान्धिरैकोऽयमपत्य-
मिति बध्यते ॥

2. अहो निरन्वयविपर्यासविरसवृत्तयः विप्रदग्धपर्यवसायिनस्तापयन्ति संसारवृ-
त्तान्ताः ।

3. आत्मशक्त्या कविर्यत्र कथां नायकमेवच । औत्पत्तिकं प्रकुरुते तद्वि प्रकरणं
विदुः ॥

4. Abridged from Tawney's translation of the story in the Kathāsaritsāgara.

were and what they were conversing about. To this one of the young Brahmins answered.

I am the son of a wise and rich Brahmin of the name of Yaśaskara and of his wife Mekhalā, living in the city of Śobhāvati in the territory of Kalinga. While as a boy, I was studying the Vedas, there arose a mightily famine in that land, so my parents went off with me to a city named Viśālā taking with them their wealth and servants. I dwelt there in the house of my preceptor, engaged in the pursuit of learning in the company of my fellow students of equal age. Among these was Vijayasena of the warrior caste, who had an unmarried sister by name Madirāvati. One day she came with him to my teacher's house, and when I saw her and heard from that friend her name and descent, I was at once overpowered by Love's potent sway, and my mind was altogether fixed upon her. She, too, for her part, looked askance at me with modest loving eyes. And after she had remained there a long time on the pretext of play, she at last tore herself away, and I went home grieved at having to part with her.

When the next day I went to the house of my preceptor, my friend Vijayasena approached me courteously and said that his mother, having heard from Madirāvati that I was a great friend of his, wished to behold me. So I consented, and went to his house, where I had an interview with his mother and remained there, gladdened by beholding my love.

Then Vijayasena, having been summoned by his father, left me, and the foster-sister of Madirāvati came to me and said "The Princess Madirāvati tended a jasmine creeper in our garden; it has recently put forth flowers which laugh and gleam with joyous exultation at being united with spring. To day the princess herself has gathered its buds and woven them like pearls into a

necklace which she sends you as present." ¹ I thanked her and expressing my deep love for her mistress, left for my teacher's house with Vijayasena.

Next day Vijayasena came to our house with Madirāvati, and even thus from being in one another's society, our love though carefully concealed increased from day to day. One day, an influential young Ksatriya came from Ujjain and asked Madirāvati's father for her hand. And her father promised to give him his daughter. I heard that news and was for a long time amazed. Now Madirāvati was shut up in her father's house, and prevented from roaming about at will, and in due time, as the day of her marriage arrived and I heard the sound of drums heralding the processional entry of the bridegroom's friends, I decided to end my days, and going outside the city, climbed up a Banyan-tree and fastened a noose to it and let myself drop from the tree suspended by the noose. A moment afterwards I found myself lying in the lap of a young man who had cut the noose. He asked me my history and I told him the whole of my love affair with Madirāvati. Then he said to me "Why though wise, are you bewildered! Why surrender life, for the sake of which we acquire all other things? Hear my story which I proceed to relate to you.

I am the son of a rich Brahmin of the country of Niṣāda in the Himālayas. I left my home early in life, impelled by a curiosity to see other countries, and in the course of my wanderings I reached one day the city of Śankhapura where there is a great lake of clear water called Śankhahrada.

1. The original contains a pun on the word कुसुमेषु—विषद्यापति-
तास्तस्याः कुसुमेषुशिलीमुखान् । सुकुलान्मुञ्चिताम्यद्य भर्तृदारिकया स्वयम् ॥ ४४. which
we find in Lavangikā's speech in the first act महाभाग तस्या अभिनवो
विचित्रः कुसुमेषुव्यापारः ।

While I was living there in the house of my preceptor I went one day to visit the lake. There I saw a maiden gathering flowers at the entrance of an arbour of Atimukta creepers and I was smitten by her exquisite beauty. She, too, for her part, was overcome by Cupid, the moment she saw me, and we stood for a while looking at one another. At that time there came that way an infuriated elephant driven mad by the smell of the wild elephants. The moment I saw the animal I rushed forward and taking into my arms my beloved, whose attendants had run away, I carried her into the middle of the crowd. Then she began to recover her composure and her attendants came up; but just at that very moment, the elephant, attracted by the noise of the people, charged in our direction. The crowd dispersed in terror, and she disappeared among them, having been carried off by her attendants in one direction, while I went in another.

When the alarm caused by the elephant came to an end, I searched in every direction for her, but could not find her, as I did not know her name or her family or her house.

In the meanwhile the day slipped away and my self-command with it, and as the moon rose up I flung myself in utter misery on the ground. One of my fellow-students then tried to hearten me by expatiating on the nature of wealth and love. I returned him a careless and random answer and spent the night in a calm and composed manner. In course of time I came here and saw you suspended by the noose; I cut the noose and when you recovered, I heard from you your sorrow and I have now told you my own.

So I have endeavoured to obtain that fair one whose name and dwelling-place I know not; but why do you, when Madirāvati is within your grasp, play the faintheart, instead

of manfully striving to win her, like Viṣṇu¹ carrying off Rukmiṇī, after she had been given to the king of Chedi?

While my friend was thus concluding his tale, Madirāvati came there with her followers, to worship the god of Love in this temple of the Mothers. We then quickly slipped into the temple and remained hidden behind the images of the Mothers. Madirāvati now entered the temple all alone, and addressed the following prayer to the god of love: "Why hast thou, O Lord, disappointed and slain me? If thou hast not been able to grant me my boon in this birth, show me so much favour as to ensure that handsome young Brahmin's being my husband in my next birth." She then made a noose by fastening her upper garment to a peg, and put it round her neck. It was then that I showed myself and removed the noose from her neck. Then my friend said to me "As it is getting dark, I will go out dressed in Madirāvati's garments with her attendants. And do you go out by the second door, taking with you this bride wrapped up in your upper garment. And do not be anxious about me."

So I slipped out by another door with Madirāvati, and slowly travelling on, I reached in the course of some days, with my beloved, a city named Acalapura. There a certain Brahmin shewed himself my friend and gave me a house, and there I quickly married Madirāvati.

So I have been living there in happiness, and my only anxiety has been as to what could have become of my friend. And to-day when I came here to bathe in the Ganges, I found this my true friend here, to whom I owe my life and my wife.

When one Brahmin had told his story, Prince Naravāhanadatta asked the other Brahmin to narrate his adventures and the latter said:—

1. The same simile is given in the मालतीमाधव Act VII.

When I went out that night from the temple in Madirāvati's dress, her attendants surrounded me under the impression that I was their mistress. They then put me in a palanquin and took me to the house of Somadatta where I was ushered into one room, and was immediately surrounded by the females, full of joy at the wedding festival.

Immediately, a maiden entered the room, surrounded by her attendants. She came and sat down by my side, and immediately I recognized in her the maiden I had saved from the elephant, who, almost as soon as seen, had disappeared from my sight among the crowd.

She then bade her attendants to leave her alone with the supposed Madirāvati and then fastening the door herself, after they had left, opened her heart to me, under the impression that I was her confidante. She narrated how she had gone to bathe on a festival in the lake Śankha, how she there saw a handsome Brahmin youth, how he saved her from a charging elephant, and how he disappeared. She had suffered heavily since then, and so having decided to put an end to her wretched existence, had come to Madirāvati and given out her secret, now that Madirāvati was to go to her father-in-law's house and thus was being removed far from her.

She then lifted up the veil from my face and beheld and recognised me; she was filled with joy, wonder and fear. I told her how I, too, had suffered. We then escaped together from that house by the back-door, and we travelled a long distance that night. Then in a few days, with the help of a chief of the foresters, I reached an Agrahāra, where I married the lady. And wandering from country to country and meeting with a caravan, I have to-day come here. And here at last I have met my friend and have also met your Highness; this, prince, is my story.

Prof. H. H. Wilson observes of this story: "The incidents are curious and diverting, but they are chiefly remarkable from being the same as the contrivances, by which Mādhava and Makaranda obtain their mistresses in the drama entitled Mālatī and Mādhava or the stolen marriage."

Similarly in Book III chapter XVIII we get the most gruesome picture of the cemetery, where a mendicant vows to immolate a princess royal to the dread goddess Durgā, but the hero of the story, Vidūṣaka, intercepts the victim in time and kills the mendicant. Book V chapter XXV gives the story of Aśokadatta who enters the cemetery-ground—which is described with all its loathsome and fearful aspects as in the Mālatīmādhava—and there offers human flesh for sale, crying aloud "Human flesh for sale, buy, buy," in the same manner as does Mādhava in act V. The story of Madanamanjari and the Kāpālika given in the last book of the Kathā-sarīt-sāgara, contains the idea of making a burnt offering in the cemetery and using spells and magic to secure a woman's love.

In Dandin's Daśakumāracarita,¹ we get the story of Mantragupta who saved Kanakalekhā, the Kalinga princess when about to be immolated by a sorcerer in the cemetery. While the idea of selling human flesh near the temple of Kālī with a view to the attainment of some difficult object, seems to be pretty common in the narrative literature as we find it in the description of the Vindhyaśini in the Gandavaho of Vākpatirāja.²

1. Daśaku. VII.

2. सृणन्ति वीर-विक्रय-विक्रममिह जामिणी-मसाणसु ।

अवलम्बिअ-कुणव-च्छेय-पाडला साहि-साहाओ ॥ 327.

The branches of the trees, red with the blood of the pieces of human flesh, which were hung from them (during the previous night), testify to some great achievement in the nocturnal cemeteries, by some hero selling (human flesh).

The story of Madirāvati, then may be regarded as supplying the original for the story of the Mālatī-Mādhava. There the main story of the two young lovers whose desires are thwarted by the interposition of a powerful suitor, is mixed up with the affairs of two other lovers and both lovers ultimately elope with their mistresses. The poet has further introduced such other motifs as the immolation of a maiden by a magician or the offering of flesh to the ghouls and spirits to obtain their aid, for all of which we have found parallels in the Bṛhatkathā of Guṇādhyā as preserved to us in the versions of Somadeva and Kṣemendra. But to Bhavabhūti must be given the credit of combining them into an effective enough whole. He has thus secured, as Prof. Wilson observes, that "the incidents of the story are varied, and some of them are highly dramatic, they are rather diffusely spread out, but they are essential to the denouement, the concurrence of all parties in the union of the lovers."

Similarly it is to the Kathā literature that the idea of employing go-betweens like Kāmandakī and her disciples Avalokitā, Buddharakṣitā, can be traced, although perhaps the poet may have derived the suggestion from the Kāmasūtra of Vātsyāyana, of which more later. Other changes and improvements in the details are the substitution of the tiger for the more conventional elephant, and the closer and more effective combination of the two love-stories by making the maiden in one love-story the sister of the powerful suitor of the maiden in the other; thus Madayantikā is made the sister of Nandana, the King's favourite. The whole of act IX is a flagrant imitation of act IV of Kālidāsa's Vikramorvaśīya, and the same act also contains the idea, derived from Kālidāsa, of Mādhava sending a cloud as messenger to his lost love.

But the greatest debt that our author owes is to the Kāmasūtra of Vātsyāyana who is not only directly cited in two or three places, but whose instructions are meticulously followed by Kāmandakī and her two disciples. Dr. Peterson is, therefore, right in saying that the poet is referring to the Kāmasūtra of Vātsyāyana in the line औद्धत्यमायोजितकाम-सूत्रम्, although he is purposely ambiguous and may mean "Boldness intended to assist the progress of love (in which is introduced the thread of love)," as Bhandarkar interprets it. "When Kāmandakī slyly suggests, while professing to set aside the tales of how Śakuntalā and others followed the dictates of their own hearts in love, she is following Vātsyāyana; when she tells Avalokitā that the one auspicious omen of a happy marriage is that the bride and the bridegroom should love one another and quotes the 'old saying' that the happy husband is he who marries the girl who has bound to her his heart and his eye, he is following Vātsyāyana. Further in the VII act this debt is the most conspicuous when Buddharakṣitā breaks through her Prakrit to quote the Sanskrit phrase "कुसुमसधर्माणो हि योपितः सुकुमारोपक्रमाः । तास्त्वनधिगतविश्वासैः प्रसभमुपक्रम्यमाणाः सद्यः संप्रयोगविद्वेषिण्यो भवन्ति". The whole of the context refers to a matter which Vātsyāyana treats at great length in his Kāmasūtra. We, therefore, owe, if not the actual incidents of the play, yet much of the substance of Kāmandakī's intrigues to the Kāmasūtra. Her character is modelled on the description of a निमृष्टार्थी दूती defined by वात्स्यायन as नायकस्य नायिकायाश्च यथामनीपितमर्थमुपलभ्य स्ववुद्धयः कार्यसंपादिनी निमृष्टार्थी । A Dūti is either a foster-sister (धात्रेयिका) or a female ascetic (पारत्राजिका), (Cf. पण्डितकौशिकी of the Mālavikāgnimitra) or a मिथुणी (सौगतपरित्राजिका like Kāmandakī) a person that will inspire confidence in both parties. A comparison of the following passages from the Kāmasūtra with Kāmandakī's speeches in act II will show how closely our author follows वात्स्यायनः—

सा चेनामविदिता नाम नायकस्य भूत्वा तद्गुणैरनुरजयेत् । तस्याश्च रुच्यान्नायक-
गुणान् भूयिष्ठमुपवर्णयेत् ।...मातापित्रोश्च गुणानभिज्ञतां लुब्धतां च चपलतां च बान्धवा-
नाम् । याश्च अन्या अपि समानजातीयाः कन्याः शकुन्तलायाः स्वबुद्ध्या भर्तारं प्राप्य
संप्रयुक्ता मोदन्ते स्म ताश्चास्याः निदर्शयेत् ।¹

Also,

प्रसूतसद्भावायां च युक्त्या कार्यशरीरं इत्थं वदेत् । शृणु विचित्रमिदं सुभगे ।
त्वां किल दृष्ट्वा मुत्रासावित्थं गोत्रपुत्रो नायकश्चित्तोन्मादमनुभवति । प्रकृत्या सुकुमारः
कदाचित् अन्यत्राक्लिष्टपूर्वस्तपस्वी ।.....ततोऽधुना शक्यमनेन मरणप्यनुभवितुम् ।
इति वर्णयेत् । शृण्वत्यां चाहन्याविमारकशकुन्तलादीन्यन्यान्याप लौकिकानि कथयेत्
तद्युक्तानि ।²

तस्या³ वरणे मातापितरौ संवन्धिनः च प्रयतेरन् । मित्राणि च गृहीतवाक्यान्सु-
भयसंबद्धानि । तानि अन्येषां वरयितृणां दोषान् प्रत्यक्षानागमिकांश्च श्रावयेयुः ।
कौलान् पौष्टेयानभिप्रायसंबर्धकांश्च नायकगुणान् ।

With these passages compare the speeches of Kāman-
dakī in the II act of which we get an admirable summing
up in II. 13.

“Mālatī is inspired with hatred of the other bride-
groom, is taught to question her father's doing; the course
to be pursued is suggested by narrating historical
instances; incidentally I have praised his high fortune,
springing both from his illustrious birth and from his
virtues: and now surely their union may be left to fate.”

Further in act III she narrates how Mādhava
despairing of his life, exposes himself to perils and
unconsciously repeats the very words of the Kāmasūtra
शृणु विचित्रमिदं सुभगे । III. 8⁶ and तद्वं प्रकृत्या सुकुमारः कुमारः कदाचिद-
प्यन्यत्रापरिक्लिष्टपूर्वस्तपस्वी यतोऽधुना शक्यमनेन मरणमप्यनुभवितुम् । III. 12³⁻⁵.

It is unnecessary to multiply instances. There is no
question that the young poet took enthusiastically to the

1. का. सू. P. 227. Nirṇaya Sāgar Text.

2. का. सू. P. 278. 3. का. सू. P. 192.

study of the Kāmasūtra and closely followed his authority in the speeches of the confidantes of the lovers.

Analysis of the Plot.

Prologue.—After the benedictory stanza, we learn from the conversation between the Sūtradhāra and the actor of their intention to entertain the distinguished audience, drawn from all quarters to celebrate the festival of Kālapriyanātha, with the representation of a new dramatic tale. We are then told of the poet and his family, and after giving in brief the qualities that distinguish the new drama that he has entrusted to them, they proceed forthwith with the representation, the Sūtradhāra himself taking the character of Kāmandakī and the actor that of Avalokitā, her disciple.

Act I. Kāmandakī and Avalokitā now enter; the former speaks of the task she has in hand. Bhūriवासु, minister to the king of Padmāvati, Devarāta, minister of the king of Vidarbha, and Kāmandakī, now turned a Buddhist nun, were fellow-students in their younger days; and in the presence of Kāmandakī and Saudāminī, her pupil, it was convened by these two statesmen while yet students that thier children, when ripe in years, should be joined in wedlock. Devarāta, accordingly, had sent from Kundinapura the capital of Vidarbha, to distant Padmāvati, his son Mādhava, a youth of more than common merit, apparently that he might study the science of logic there, but in reality to recall to the remembrance of the minister Bhūriवासु the solemn compact of their student days. It was Kāmandakī's task now to arrange a secret marriage between them, the reason for secrecy being that Nandana, the favourite of the Sovereign, had sued Bhūriवासु for his daughter Mālati and the king himself demanded the

maiden of her father in behalf of his favourite. It was, therefore, part of Kāmandakī's plan to throw the young people together and trust to their personal charms and their youth to do the rest; so that the world might deem that their union was the work of mutual passion only. For this reason Avalokitā had, by Kāmandakī's orders, so often sent Mādhava on various pleas along the road by Bhūriवासु's palace, and Mālatī watching him from her high casement was already smitten with love. She had drawn Mādhava's portrait to soothe her longing; it was left by her foster-sister Lavāngikā with Mandārikā, a servant at the convent who was in love with Kalahamsaka, Mādhava's attendant, shrewdly deeming that thus from Mandārikā's hands, through Kalahamsaka, the portrait would pass to Mādhava.

Avalokitā then says how she has directed Mādhava to the garden of love's god where a festival in honour of Madana was held, so that it was expected that Mālatī going to the fair would meet the youth. The conversation then incidentally turns upon Saudāminī, a former pupil of Kāmandakī, who, as Avalokitā learns from Kapālakunḍalā, the pupil of Aghoraghaṇṭa lately arrived from Śrīparvata, was now residing on Śrīparvata and had won through her devotions great Yaugic powers.

We further learn that Makaranda, the friend of Mādhava adored the lady Madayantikā, sister to Nandana, and it was Kāmandakī's object, too, to bring about their union. Buddharakṣitā was to attend that charge.

The next scene opens in the garden of Kāma, where Makaranda has arrived, and is waiting for Mādhava to join him. The latter arrives in a love-lorn condition, and after the two friends are seated beneath a tree, Mādhava narrates how advised by Avalokitā, he had come to the garden where, after staying awhile, he laid himself down

beneath a tree and in pure idleness, to while away the time, gathered the new fallen Bakula blossoms and started weaving a garland thereof. While thus employed, he saw a beauteous maiden issuing from the temple, and led by her maidens to collect the flowers, she neared the spot where he lay. And then too plainly he noted in her the signs of passion long entertained for some happy youth. When her maidens beheld him, they exchanged expressive looks and smiles and murmured to each other "this is he." Incredulous, however, of his happiness, Mādhava resumed weaving the garland, till the maiden withdrew, attended by her train. Ere she departed, however, one of her train lagged behind and approaching him spoke, in terms that had a *double entendre*, of the Bakula wreath and of her mistress's passion for him. It was Lavaṅgikā who told him that the maiden was Mālatī. She then took the Bakula wreath from Mādhava and retiring, quickly disappeared amidst the throng.

Kalahansaka who is all the while in the garden, now shows himself and hands the portrait drawn by Mālatī. This is an unmistakable proof, if proof were wanted, of the maiden's passion for Mādhava, who at the request of Makaranda draws beside his own likeness, the likeness of Mālatī. Mandārikā now arrives and removes the picture, and with Mādhava describing his love-stricken condition, the act comes to a close.

Act II. The incidents in the garden of the temple of Kāma were communicated to Kāmandakī by Makaranda, and she now desires to see Mālatī, who is engaged with Lavaṅgikā in private conversation. Lavaṅgikā gives her the Bakula wreath woven by Mādhava and also shows her the picture-board on which beside the likeness of Mādhava drawn by Mālatī, is the likeness of Mālatī which Mādhava drew in the garden bearing a stanza.

in which Mādhava makes a passionate confession of his devotion to the fair Mālatī. Mālatī is deeply agitated. Love spreads through every vein like subtlest poison and consumes her feeble frame. Naught can help her, neither father, nor mother, nor her dearest Lavaṅgikā. She rejects the latter's insinuation of a secret union with the lover of her heart, and rather than forego her father and mother, and bring dishonour to her unblemished family, she would suffer in silence till death screened her from Love's fury.

Now enter Kāmandakī and Avalokitā on the scene. Kāmandakī is full of anxiety on Mālatī's account, and is much grieved at her father's giving his assent to the union of Mālatī with Nandana. But how could those, whose souls are sunk in schemes of policy, feel any natural affection for their offspring? And how could Kāmandakī save her? True, other maidens, like Śakuntalā or Vāsava-dattā bestowed their love on a self-chosen lord; but theirs were desperate remedies and did not deserve to be proposed for imitation. So let the minister secure his master's favour and the friendship of his boon-companion, by sacrificing the peace and happiness of his daughter. She, then, at Lavaṅgikā's request tells them of Mādhava, of his family and his lofty worth. They now hear the blare of the evening conch, and all rise. An unsuspected messenger of love, Kāmandakī has discharged her duty so well. "Mālatī is inspired with hatred of the bridegroom, is taught to question her father's love and reminded of examples that vindicate the free choice of a husband."

Act III. From the conversation in the introductory scene to act III between Buddharaksitā and Avalokitā, we learn that Mādhava is induced to go to the Kusumākara garden, where Kāmandakī will take Mālatī and Lavaṅgikā, there to propitiate the god Śankara with

flowers collected by one's self—that being the fourteenth day of the dark fortnight. Buddharaksitā, too, is bringing Madayantikā to the same place. She has won the confidence of Madayantikā, and by every means at her command has inspired the liveliest affection for Makaranda in Madayantikā's bosom.

In the main scene, Kāmandakī in a soliloquy describes how she has won the entire confidence of Mālatī and how the poor girl has completely changed. Now come Mālatī and Lavangikā, and while they are gathering flowers Mādhava enters unobserved and watches their movements; Mālatī looks lovelier to his eyes now, as over her frame a soft languor steals and heightens every beauty. Kāmandakī now asks Mālatī to rest, as she is much fatigued, and after they have all seated themselves, she proceeds to describe to Mālatī the desperate condition of Mādhava on her account. Lavangikā in her turn, gives a touching picture of Mālatī's sufferings. While they are thus engaged, Buddharaksitā disturbs them by giving them the alarm of a tiger that has broken through its prison and having killed many on the way is attacking her friend Madayantikā. Mādhava now rushes forth and others follow, when they discover that Makaranda has come to the rescue, but after having killed the savage, he falls into a swoon as a result of the wounds he has received in the struggle. Madayantikā supports the gallant youth as he leans on his sword, and Mādhava faints at the sight.

Act IV. They soon revive, and the entire party is again engaged in conversation, when a messenger arrives to announce that it has pleased the king to give Mālatī, with her father's consent to her brother Nandana; Madayantikā is glad at the news and welcomes Mālatī as her sister. As she leaves to join her brother with Buddharaksitā, she expresses the hope that she would meet the

saviour of her life once again. In the meanwhile Mālatī and Mādhava are filled with despair. Kāmandakī consoles them by explaining to them the covert import in Bhūri-vasu's answer to the king when he sued for Nandana; he said "Your Majesty is master of your own daughter." Now Mālatī was not the king's own daughter, and neither law nor social convention acknowledged the monarch's will as the authority to regulate a daughter's wedding. She assures them that she would not spare her efforts, not even her life to secure their union. At this juncture a messenger arrives and asks Kāmandakī at the queen's bidding to conduct Mālatī to the palace. Mādhava full of despair, resolves on a desperate expedient, and after bathing in the confluence of the rivers Sindhu and Pārā, he and Makaranda return to the city.

Act V. Kapālakundalā, in a hideous garb, now enters, and after describing her journey through the air relates how her preceptor the wise Aghoraghanta has called her to aid him to secure the gem of womankind to be offered a victim to the goddess Karālā, whose shrine was in the cemetery. The maiden, she has learnt, dwelt in the city. Before she leaves the place, she notices Mādhava entering the cemetery ground.

Mādhava now appears, and after expressing his deep longing to meet the love of his heart proceeds to describe the horrors of the place. He then addresses the ghouls and demons that haunt the place, and offers them the flesh of man for sale. This request, however, is unheeded, and the hideous sprites, that fill the charnal ground, now flit away before him. As he follows, he witnesses their wild sports and ghastly merriment, and finally reaches the river that skirts the other end of the cemetery, when all of a sudden, a wild cry as of some affrighted osprey, falls upon his ear.

There, inside the temple of Cāmundā, Aghoraghanta and his acolyte Kapālakundalā, have led the victim before the goddess and are offering prayers to her in appropriate chants. Then they ask Mālatī, the victim, to think upon him whom she loved in life ; for pitiless death is near her. She thinks on Mādhava, and while Aghoraghanta is about to strike her with his raised sword, Mādhava rushes between them and snatches Mālatī in his arms. Fierce words now pass between the votary of the goddess and the gallant youth, and as they are preparing for a fight, a voice is heard outside urging the soldiers to surround the temple ; the two combatants now close in fight, and the issue of the scuffle is narrated to us in the introductory scene of the next act.

Act. VI. Kapālakundalā laments her master, slain by Mādhava, and vows to avenge his death. A voice behind the scenes is heard announcing that the bridegroom train is approaching. It further informs us that the matrons of her father's household, obedient to Kāmandakī's injunctions, have sent Mālatī to the shrine of the guardian deity of the city to pray that nothing molest the happy rite. Kapālakundalā resolves to keep vigilant watch, for she hopes that in the bustle of the marriage festivities she may perchance find some fit occasion to wreak her vengeance upon Mādhava.

In the main scene we find Mādhava and Makaranda anxiously waiting for the bride's procession to arrive. As it comes, they are struck with the immense Wealth of Bhūriyasu as evinced by its splendour. They observe Mālatī descending from the she-elephant and coming towards them led by Kāmandakī and Lavangikā. When they are inside, an attendant brings a basket containing the bridal dress and ornaments sent by the King, that Mālatī may put them on in the presence of the deity. Mālatī

and Lavāṅgikā now enter the inner shrine, where Mālatī declares her hopeless passion for Mādhava, and requests Lavāṅgikā to help her, now that her hopes are blighted, to carry out her resolve of putting an end to her wretched existence. She falls at her feet, and while thus prostrate, Lavāṅgikā beckons to Mādhava to take her place which he does. He persuades Mālatī to forego her desperate purpose, but the latter, thinking it was Lavāṅgikā she was addressing, tells her that she would not rise till she gave her assent. The supposed Lavāṅgikā then asks her to embrace her; Mālatī complies, and then asking her to convey to Mādhava her farewell message and requesting her to remember her Mālatī and to cherish the Bakula wreath next to her heart, proceeds to put the same round her neck when, discovering her mistake, she starts back in alarm. Makaranda and Lavāṅgikā now request Mālatī to make Mādhava happy by marrying him, but Mālatī rejects the idea as ill becoming a maiden's honour. Kāmandakī now enters, and advising Mālatī to dismiss her weakness, offers her hand to Mādhava. She then asks Makaranda to put on the bridal dress and ornaments brought for Mālatī and to get wedded to Nandana in that disguise. Mādhava and Mālatī are directed to repair to the garden of her sanctuary where Avalokitā was awaiting their coming, having made all preparations to celebrate the nuptial ceremony. They now part, Mālatī and Mādhava going to the garden as directed by Kāmandakī.

Act. VII. Buddharakṣitā enters and informs us how Makaranda has played his part unsuspected and has been wedded to Nandana in the minister's palace. The bride was brought to her husband's house, where Nandana, impatient to possess his bride, first endeavoured to soothe her and humbled himself at her feet; but finding this in vain had recourse to violence, but was so seriously repulsed by the

supposed maiden that he vowed he would have nothing to do with the wanton girl, and left the apartment in high dudgeon. This was then an opportunity for Buddharakṣitā to bring Makaranda and Madayantikā together.

In the main scene, we discover Makaranda and Lavaṅgikā, the former pretending to be asleep. Buddharakṣitā now leads Madayantikā to the supposed Mālatī. She wants to remonstrate with her for her rudeness to her brother. Lavaṅgikā, however, cleverly lays the blame on Nandana; and Buddharakṣitā also points out that Nandana's conduct was simply disgraceful. "Women are like flowers—and should be softly handled. They detest the furious passion that would force their love, ere their confidence is won." Madayantikā now admits that her brother was ill-behaved, but tries to defend him by pointing out that there was some cause for her brother's foul language. Mālatī's love for Mādhava was too well-known. Let them, therefore, all try to wean her from her hopeless passion lest a grievous shame should alight upon her. The conversation then is cunningly turned upon Makaranda, Madayantikā's saviour. She confesses her love for him, and describes how often in her dreams she sees the lovely youth. She is entirely in their hands and is prepared to do whatever they advise if by so doing she meets her love again. Makaranda now throws off his disguise and addresses her in tender language. Lavaṅgikā advises them now to leave the place and under cover of the night's darkness, fly to the sanctuary where Mālatī and Mādhava were hiding themselves.

Act VIII. Avalokitā finds Mālatī and Mādhava seated on a platform on the margin of a lake after their evening bath, and proceeds to join them.

Mādhava is now wooing his bride in soft and winning words but finds Mālatī still muffled up in her maidenly

reserve. Avalokitā chides her with sly persiflage, and yet finds it difficult to induce her to talk to Mādhava. He expresses his anxiety regarding Buddharaksitā's success in the plan entrusted to her, when Avalokitā assures him that it would present no difficulty, and asks him what gift he would make to the person who may impart the pleasing tidings. While they are thus conversing, Madayantikā, Buddharaksikā and Lavangikā accompanied by Kalahamsaka arrive in confusion, and Lavangikā tells him how while they were coming to join them, the city-guards took them by surprise, and Makaranda directing them to escape with Kalahamsaka, who chanced to pass that way, engaged the hostile guard single-handed. Mādhava, addressing a hurried welcome to Madayantikā, rushes with Kalahamsaka to help his friend. Mālatī now asks Avalokitā and Buddharaksitā to go and apprise Kāmandakī of the mischance, and bids Lavangikā to overtake Mādhava and to entreat him to shun all needless danger.

Mālatī, finding that Lavangikā was delaying, leaves Madayantikā and proceeds a little way along the road to meet Lavangikā as she would be returning. Finding her thus alone, Kapālakundalā seizes Mālatī and flies with her towards Śīparvatā.

After a while Lavangikā comes back to find that Mālatī was nowhere to be seen. Kalahamsaka, too, returns and expresses his satisfaction at the happy issue of the affray, and narrates how the King, who was watching the fight from the terrace of his place, was so pleased with the heroism of the gallant youths, that he sent for them and after having learnt their rank and connections treated them with every honour. He then turned to Bhūrivasu and Nandana and appeased their resentment.

Mādhava and Makaranda now return. They meet Avalokitā and Lavangikā who were making a search for

Mālatī and finding that they too had no knowledge about Mālatī's movements decide to go to Kāmandakī, thinking that Mālatī might have gone to her.

Act IX Now from lofty Śrīparvata Saudāminī flies to the city of Padmāvati to find out Mādhava who with his friends was wandering in the neighbouring valleys and hills in search of his Mālatī. She is fascinated by the beauty of the wide prospect she could command of mountain, valley, streams and of towers and gates and spires of Padmāvati and describes it at length.

Mādhava and Makaranda now enter, the latter trying to console and assuage Mādhava's grief. He tries in vain to divert his thoughts, but the beauty of the landscape and the advent of the rainy season so intensify Mādhava's agony that he swoons. When he recovers, he is almost on the verge of insanity and addresses various objects to give him news about his beloved. He again falls into a swoon and Makaranda believing that he is dead, laments bitterly and wants to end his days by throwing himself into the river Pātālāvati. Saudāminī, however, arriving in time prevents him from taking the desperate step and tells him that Mālatī was quite safe. They then hasten to Mādhava who has recovered. While he is supplicating to the wind with folded hands, Saudāminī drops the Bakula wreath into them. She then narrates to the two friends how Mālatī was carried away by Kapālakunḍalā who intended to kill her when she intercepted her and saved her life. She then flies up into the air, taking Mādhava with her, while Makaranda goes away in search of Kāmandakī to apprise her of the happy news.

Act. X In another part of the forest, Kāmandakī, Lavaṅgikā and Madyantikā lament the loss of Mālatī and resolve to put an end to their lives by throwing themselves down from a cliff. Just then, there is a flash as of

lightning and Makaranda who has just arrived explains that that was the work of a Yoginī. A voice behind the scene is now heard, announcing that Bhūrivasu, unable to bear the loss of Mālatī, is approaching Suvarṇabindu there to cast himself into flames. This is followed by a distressed cry of Mālatī who asks her father to desist from such rashness. Mādhava enters bearing in his arms Mālatī who has fallen into a swoon. He narrates how he came back there from Śrīparvata with the Yoginī Saudāminī. They then appeal to her to come to their aid once more, when Mālatī revives and the voice of Saudāminī is heard announcing how she has prevented Bhūrivasu from carrying out his resolve. She, then, joins them and pays homage to Kāmandakī who was her preceptress. Kāmandakī praises her. Saudāminī now produces a letter from the King written in the presence of Bhūrivasu and addressed to Mādhava, expressing his approval of the two secret marriages. Others now join them; and when Kāmandakī has expressed her satisfaction at the happy turn of events Saudāminī remarks, that Devarāta and Bhūrivasu would be happy to see their children joined in that affiance they so long had projected. Mālatī, Mādhava, and Makaranda are surprised at the remark, when Kāmandakī explains everything, and the curtain is rung down.

Appreciation.

The Mālatī-Mādhava may well be described as an extravaganza in verse and prose. There are as many sentiments (रसाः) as the poet could introduce without detriment to the principal sentiment of love, which predominates the whole composition. He has, in this matter, followed the sound advice of rhetoricians—which was later enshrined in the following rule of the ध्वनिकार—

विवक्षिते रसे लब्धप्रतिष्ठे तु विरोधिनाम् ।
बाध्यानामङ्गभावं वा प्राप्तानामुक्तिरच्छला ॥

Thus in the first two acts, the poet has depicted the sentiment of love and secured it firmly in the readers' mind by dwelling upon it and constantly ruminating over it. Whether it is Mādhava or Mālatī who love "to ruminate luxuriously spring's honeyed eud of youthful thought", or Kāmandakī or Lavangikā who nourish the flame by the subtlest of suggestions or the broadest of hints, the result is that love takes a firm hold of our mind; and then it is that the poet introduces other sentiments which are either opposed to love or incompatible with it—such as the sentiment of the dreadful (रौद्र) in the III act. or that of loathing (बीभत्स) and of the fearful (भयानक) in the V act, or of heroism (वीर) in the III and VII, or of Pathos (करुण) in the IX act, and of the marvellous (अद्भुत) in the IX and X acts. None of these obliterates the principal sentiment, but serves to heighten it and throw it into relief. He is thus justified in saying that one should look for the profound representation of a variety of sentiments in his play (भुज्रा रसानां गहनाः प्रयोगाः etc.).

It is true that he does not show such skill in the arrangement of his incidents and in the denouement as is displayed by the author of the *Mṛcchakaṭika* or even that of the *Mudrārāksasa*.¹ However interesting the plot it is extremely badly knit together; the action is dependent to an absurd degree on accident: Mālatī, twice on the verge of death is twice saved by mere chance.² This is perhaps just criticism. But it is going too far when it is said "that the incidents subsequent to the scene in the cemetery look like clumsy appendages and not like part of a whole; Kapālakundalā is represented to have taken away Mālatī simply to give an opportunity to the poet to display his power of depicting the feelings of a man in *Viraha*; and

1. Bhandarkar. 2. Keith, *Sau-krit Drama*.

the incident appears by no means to harmonise with or arise naturally out of the previous story.”¹

This is scarcely just criticism. The Kāpālikas were a cruel sect. And once Kapālakundalā is wronged, 'even like a mother snake she "retains her wrath unmitigated, whets her fangs and hoards her venom, wakeful for revenge Māla." VI. This, therefore, shows that her taking away Mālatī in the VIII act is perfectly in harmony with the previous story.

And how very skilfully has the poet intertwined the two love-stories? As a matter of fact, there was no obstacle in Makaranda's path. He was the hero who saved the damsel; the latter loved him and he returned her love. If, therefore, he had straightway asked for her hand, Nandana, her brother, would not have opposed. But that would not have helped the principal story of the love of Mālatī and Mādhava. Hence the complication, arising from Makaranda's impersonating Mālatī and getting married to Nandana.

The play is full of brief spasms of feverish action alternating with leisurely movement; it is surprising "with quick mutation of fortune and change of scene, yet is never hurried, finding rich opportunity for lingering description."

Thus it is that we get those exquisite pictures of landscape-painting in Bhavabhūti. His dramas abound in rich descriptions of mountains, rivers, valleys and forests and it appears as if the soul of nature had spoken to him with "all her vast dædal fullness." That he shows "a just appreciation of the awful beauty and grandeur of Nature enthroned in the solitudes of dense forests, cataracts and lofty mountains" is admitted; but he has also a delicate perception of the milder, homelier and yet romantic aspects

1 Bhāndarkar.

of nature and human life. Mark the description of the confluence of the streams Pārā and Sindhu at the end of act IV whose "favoured banks behold our maidens—with their tender hands veiling imperfectly their charms,"—or that of midday in the IX act when "amidst the woods, the wild fowl make reply to the soft murmuring of the mournful dove" (IX. 7); or that of the interchange of seasons (IX. 17) marked by the fragrant breath of the earth when sprinkled with genial showers; or that exquisite word-picture of the midnight scene at the end of Act VII where "the cool and fragrant breeze that sweeps along the lofty terrace or the palace top and bears the rich scent of camphor and wine and flowers reveals the joys and merriment of youth."

"He has an equally strong perception of stern grandeur in human character" as Bhandarkar remarks "and is very successful in bringing out deep pathos and tenderness"; the Mālatī-Mādhava does not show the poet's skill in this respect to the same extent as does the Uttararāmacarita, although for pathos and tenderness, our play might challenge comparison with the latter.

Characters.

As for the characters in the play—we have first of all a very fine study of a diplomat not in the affairs of the state but those of the heart, in Kāmandakī, who gives a very fine description of a wise and shrewd person who is seemingly indifferent, but is all the while silently striving to encompass her ends (I. 14). To the last, the innocent lovers Mālatī and Mādhava are blissfully ignorant that Kāmandakī had any design on them, and only at the end they learn to their surprise and their joy that Kāmandakī was an instrument of the minister Bhūriṣu who dare not openly oppose the wishes of his king when the latter wooed Mālatī for his favourite Nandana. She has closely studied the Kāmasūtra of the Sage Vātsyāyana and has shaped her

conduct in exact accordance with the model of an ideal messenger of love described by the *Kāmasūtrakāra*. *Lavaṅgikā* and *Buddharakṣitā* are her understudies, and possess her qualities more or less—with the exception of her gravity.

With regard to the central figures of the story, although it is true that there is very little scope for the development of character, yet the poet has very skilfully endeavoured to discriminate the lovers in the main plot from those in the by-plot. Thus *Mālatī*—the coy, modest and gentle maiden,—is distinguished from *Madayantikā*, the bold and passionate girl who comes to expostulate with the supposed *Mālatī* and elopes with *Makaranda* in the dark, at the very first opportunity. There is the constant conflict in *Mālatī*'s mind between her passionate love for *Mādhava* and her duty to her parents, and to the last, in spite of all the insinuations of the artful *Kāmandakī*, and even after her elopment and secret marriage, she does not break through her maidenly reserve. *Madayantikā*, on the other hand, is a sensuous girl and feels absolutely no such qualms when she gloats over her day-dreams of union with her lover and unblushingly recounts them to *Lavaṅgikā* and *Buddharakṣitā*.

A similar discrimination is made between the two friends: *Mādhava* is more sentimental, and given to more brooding than his friend *Makaranda* who shows himself a man of action. *Mādhava* pours his soul in the ecstasy of joy or pain, and his ecstasy is shot through with a strain of melancholy. *Makaranda* knows no such aching weariness that throbs through the verses of *Mādhava*, but is always ready to act: he saves the maiden, acts the part of *Nandana*'s bride, elopes with *Madayantikā*; and there is more of the earth in his passion for his beloved than in that of *Mādhava*.

Evidently enough the poet intended "the by-plot as a foil for the main plot" and has introduced an element of contrast between them by thus discriminating between the characters of the lovers.

His Style

In spite of the poet's declaration in the *Māla*. that the knowledge of Vedas and other kindred lore is of no avail in dramatic compositions—the first and the most obvious characteristic that one gets about his style is the impression of deep learning which in many places in our drama borders on pedantry—though in the *Uttara*. the fault is to some extent avoided on account of the propriety of utterance which the poet seeks in his characters. Instances are not far to seek. There are many passages in the play which are reminiscent of the Vedas, the Upanisads, the Brahmanas, or the philosophical systems as also such secular lore as the *Kāmasāstra* or the *Arthasāstra* and the epics.

Another characteristic which he claims as the merit of his style is richness and elevation of expression (प्रौढत्वम्) and depth of meaning (उदारता च वचसाम्). He is very fond of permitted but unusual forms of grammatical inflection, extensive though not always exquisitely chosen vocabulary and long compounds which are not often very skilfully formed; and his defence in this regard is the rule which governed prose style in his day, and which is enshrined in Dandin's famous dictum. ओजः समासभूयत्वमेतद् गद्यस्य जीवितम् ।

Yet with all these encumbrances, he attains a perspicuity of expression in the *Uttara*.; while the style in the *Mālatī*. is unequal; it gives strong promises of the strength and yet obvious proof of the immaturity of his genius. Thus many of the verses flow with an easy movement and the rhythm answers to the emotion or sentiment. His delight in richness and sweetness of sound—the sense of musical delight—is often carried to a faulty excess. He

is the most eloquent of Sanskrit poets and in his highest efforts we feel the energetic fervour of his own spirit trying to exhibit as vividly as possible the inexpressible;—under stress of passion we feel how his “heart is voluble” and the sweet verses which flow from it are the effusions of a “tongueless nightingale that would swell and swell her throat” and yet ever despair of uttering that impassioned joy of spring-time that possesses her. It is ever thus with Bhavabhūti; whether it is the intensity of joy or of pain, the delights of love or the anguish of severance or the vital and tender sentiments and feelings that lie deep down in our heart—one gets the impression that the poet has not said enough, that he feels baffled and balked, and the result is some of the most eloquent and impassioned utterances in literaturé. Where this impulse towards self-expression is not powerful or the sentiments lie on the surface and are superficial in character, his eloquence has betrayed him into impropriety, exaggeration, and even vulgarity.

Thus it is that in the exchange of confidences between Madayantikā and others in Act VII of our play we feel that the poet is false to himself and has degraded and deformed the noble passion into appetite—“the trials of love into the struggles of concupiscence”. The subject of love is treated in a manner “as to detract from the pleasures of a delicate mind”; the poet has concentrated on the animal impulse itself to the utter defacement of anything ennobling or spiritual.

The fact is that the drama is more or less the work of a prentice hand who is clearly on the way of attaining that noble and elevated style, full of vigour, elegance and grace, to which we might apply the poets own words in the Uttarakāma. धीरोद्धता नमयतीव गतिर्धरित्रीम् ॥ .

Mālatī-Mādhava a Prakaraṇa.

A Prakaraṇa is thus defined in the Daśarūpa of Dhanañjaya :

अथ प्रकरणे वृत्तमुत्पाद्यं लोकसंश्रयम् ॥
 अमात्यविप्रवणिजामकं कुर्याच्च नायकम् ॥
 धीरप्रज्ञान्तं सापायं धर्मकामार्थतत्परम् ।
 शेषं नाटकवत्संधिप्रवेशकरसादिकम् ॥
 नायिका तु द्विधा नेतुः कुलस्त्री गणिका तथा ।
 क्वचिदेकैव कुलजा वेश्यावापि द्वयं क्वचित् ॥
 कुलजाभ्यन्तरा बाह्या वेश्या नातिक्रमोऽनयोः ।
 आभिः प्रकरणं त्रेधा संकीर्णं धूर्तसंकुलम् ॥

Now, in a Prakaraṇa the subject-matter should be invented, and should be drawn from worldly life; one should make the hero a minister, a Brahmin, or a merchant and of the type known as धीरप्रज्ञान्त (self-controlled and calm) undergoing some misfortune, and striving after virtue, pleasure, and wealth. The remaining features—such as Sāndhi (junctures), or introductory scenes, or Rasas (Sentiments) are as in the Nāṭaka. The Heroine is of two kinds, the high-born wife of the hero or a courtesan. In some plays there is only the high-born woman, in some the courtesan, and in some, both; the high-born woman is indoors, the courtesan without; and the two never meet. Owing to these varieties (of the heroine) the Prakaraṇa is of three kinds. The mixed variety abounds in rogues.

Thus the Mālatī-Mādhava is a शुद्ध Prakaraṇa, where the heroine is a high-born maiden; Tarangadatta (a drama not extant) is a विकृत Prakaraṇa, where the heroine is a courtesan, while the Mṛcchakaṭika is a संकीर्ण Prakaraṇa where we have both a high-born woman and a courtesan.

The¹ subject matter is twofold principal and incidental. The principal subject in the Mālatī-Mādhava is the love of

1. वस्तु च द्विधा तत्रार्थकारिणं मुख्यमङ्गं प्रासङ्गिकं विदुः ।

Mālatī and Mādhava while the love of Makaranda and Madayantikā is an incidental subject (प्रासङ्गिक) by means of which the purpose of the main theme is incidentally furthered. This story is continuous, running throughout the play and dexterously woven with the main subject and so it is the Patākā of the play; Makaranda, the hero of this story is technically given the name Piṭhamarda.¹

A Prakaraṇa, like the Nāṭaka is divided into five parts called Sandhis, and the five Sandhis for our play are :—²

(i) The मुखसंधि which comprises the events of the first two acts in which the germ (बीज) is indicated and efforts started (आरम्भ) to achieve the end (कार्य). It includes the following incidents (a) Mādhava sees Mālatī (b) while weaving the Bakula wreath which Lavangikā cunningly takes away (c) and Mādhava draws the portrait of Mālatī beside his own drawn by Mālatī; (d) the interview between Mālatī and Kāmandakī and the latter's cunning speeches calculated to inflame Mālatī's passion.

(ii) The प्रतिमुखसंधि extending over the next two acts in which there is the expansion of the germ (बिन्दु) alternating

-
1. पताकाभायकरत्वन्यः पीठमर्दो विचक्षणः ।
तस्यैवानुचरो भक्तः किञ्चिद्ब्रूतश्च तद्गुणैः ॥ द. रू. II. 12.
 2. The five elements of the plot (अर्थप्रकृतयः) are
बीजबिन्दुपताकाख्यप्रकरीकार्यलक्षणाः अर्थप्रकृतयः पञ्च ।
The five stages of the action (कार्यावस्थाः) are
अवस्थाः पञ्च कार्यस्य प्रारब्धस्य फलार्थिभिः ।
आरम्भयत्नप्राप्त्याशानियताभिः फलागमाः ॥

and the five structural divisions of the play (संधि) arise from a combination of the five अर्थप्रकृतिसु with the five कार्यावस्थासु respectively. These संधिसु are

मुखप्रतिमुखे गर्भः सावमशोपसंहतिः ॥

उपसंहति or उपसंहार is the same as निर्वहण.

with efforts (प्रयत्न) for the realisation of the end. It comprises the following events (a) the conversation between Mālatī and Kāmandakī, overheard by Mādhava in the Kusumākara garden, (b) the tiger-incident (c) the meeting of the lovers and friends after the tiger is slain (d) the announcement of Mālatī's betrothal to Nandana by the King (e) the despair of Mādhava and his resolve to go to the cemetery.

(iii) Next comes the गर्भसन्धि comprising the V, VI, and VII acts, in which we get the episodic (पत्रिका) of the love of Makaranda and Madayantikā artfully woven with the main story so that there is the prospect of the success of the main venture (प्राप्त्याशा). (a) The scenes in the crematorium (b) the incidents in the temple of Karālā (c) the slaying of Aghoraghanta (d) the elopement of Mālatī with Mādhava and their secret marriage (e) Makaranda's impersonation of Mālatī and his marriage to Nandana (f) the elopement of Makaranda with Madayantikā are the principal events of this division.

(iv) The pause (अवसर्षसन्धि) next succeeds, covering the VIII and IX acts, where there is the episodic incident (प्रकरी) of the street fight and the certainty of success (नियतासिः) which is yet postponed by Mālatī's being snatched away by Kapālakundalā. The appearance of Saudāminī on the scene saves the situation and

(v) in the निर्वेद्य sandhi—the final denouement (कार्य) is reached (फलागमः). Mālatī is rescued and the lovers are united with the sanction and approval of the King and Nandana. The element of the marvellous is introduced here according to the dictum निर्वेद्येऽद्भुतम् ॥

मालतीमाधवं

नाम

प्रकरणम् ।

—:०:—

सानन्दं नन्दिहस्ताहतमुरजरवाहृतकौमारबर्हि-
त्रासाघ्नासाग्रन्ध्रं विशति फणिपतौ भोगसंकोचभाजि ।
गण्डोड्डीनालिमालामुखरितककुभस्ताण्डवे शूलपाणे-
वैनायक्यश्चिरं वो वदनविधृतयः पान्तु चीत्कारवत्यः ॥१॥

अपि च । चूडापीडकपालसकुलगलन्मन्दाकिनीवारयो
विद्युत्प्रायललाटलोचनपुटज्योतिर्विमिश्रत्वेषः
पान्तु त्वामकठोरकेतकशिखासंदिग्धमुग्धेन्दवो
भूतेशस्य भुजंगवल्लिवलयस्रङ्गनद्धजूटा जटाः ॥२॥

नान्यत्ते । सूत्रधारः । अलमतिविस्तरेण । पुरतोऽवलोक्य । अये
उदितभूयिष्ठ एष भगवानंशेषभुवनद्वीपदीपस्तपनः । तदेनमु-
३ पतिष्ठे ।

प्रणम्य । कल्याणानां त्वमसि महसां भार्जनं विश्वमूर्ते
धुर्या लक्ष्मीमथ मयि भृशं धेहि देव प्रसीद ।
यद्यत्पापं प्रतिजहि जगन्नाथ नम्रस्य तन्मे
भद्रं भद्रं वितर भगवन्भूयसे मङ्गलाय ॥३॥

नेपथ्याभिमुखमवलोक्य । मारिष सुविहितानि रङ्गमङ्गलानि संनि-
पतितश्च भगवतः कालप्रियनाथस्य यात्राप्रसङ्गेन नानादि-

१ ककुभो नर्तने २ फीत्कारवत्यः ३ अम्बरमणिः for अशेष...तपनः
४ ईशिषे ५ पुण्यां ६ देहि.

२

मालतीमाधवे

[I. ३३ -

३ गन्तवास्तव्योऽयं महाजनसर्माजः । आदिष्टश्चास्मि विद्वज्जन-
परिषदा यथा केनचिदपूर्वप्रकरणेन वयं विनोदयितव्या इति ।
तत्किमित्युदासते भरताः ।

६ प्रविश्य पारिपार्श्वकः । भाव परिषन्निर्दिष्टगुणं प्रबन्धं नाधि-
गच्छामः ।

सूत्र० । मारिष कतमे ते गुणास्तत्र यानुदाहरन्त्यार्याविद-

९ ग्धमिश्रा भगवन्तो भूमिदेवाश्च ।

नटः । भूमना रसानां गृहनाः प्रयोगाः

सौहार्ददृष्टानि विवेष्टितानि ।

औद्धत्यमायोजितकामसूत्रं

चित्रा कथा वाचि विदग्धता च ॥४॥

सूत्र० । स्मृतं तर्हि ।

नटः । भाव क इव ।

३ सूत्र० । अस्ति दक्षिणापथे विदभेषु पद्मपुरं नाम नगरम् ।

तत्र केचित्तैत्तिरीयिणः काश्यपश्चरणगुरवः पङ्क्तिपावनाः

पञ्चाग्रयो धृतवताः सोमपीथिन उदुम्बरनामानो ब्रह्मवादिनः

६ प्रतिवसन्ति ।

ते श्रोत्रियास्तत्त्वविनिश्चयार्थं भूरि श्रुतं शाश्वतमाद्रियन्ते ।

इष्टाय पूर्ताय च कर्मणेऽर्थान्दरानपत्याय तपोऽर्थमायुः ॥५॥

तदामुष्यायणस्य तत्रभवतः सुगृहीतनाम्नो भट्टगोपालस्य

पौत्रः पवित्रकीर्तेर्नीलकण्ठस्यात्मसंभवो भट्टश्रीकण्ठपदलाञ्छ

३ नो पदवाक्यप्रमाणहो भवभूतिनामाजातूकर्णापुत्रः कविर्निसर्ग-

१ समूहः २ नावगच्छामः । ३ अनुवर्तन्ते ४ चित्राः ५ विचित्रता ६

पद्मनगरं ७ यायावराः before पञ्चाग्रयो ८ औदुम्बरं ९ विनिर्णयाय १०

पवित्रकीर्तिः

-I. 7¹⁸.] प्रथमोऽङ्कः ।

सौहृदेन भरतेषु स्वकृतिमेवंप्रायगुणभूयसीमस्माकमर्पितवान् ।
यत्र खल्वियं वाचोयुक्तिः ।

ये नाम केचिदिह नः प्रथयन्त्यवशां

जानन्ति ते किमपि तान्प्रति नैष यत्नः ।

उत्पत्स्यतेऽस्ति मम कोऽपि समानधर्मा

कालो ह्ययं निरवधिर्विपुला च पृथ्वी ॥६॥

अपि च । यद्वेदाध्ययनं तथोपनिषदां सांख्यस्य योगस्य च
ज्ञानं तत्कथनेन किं न हि ततः कश्चिद्गुणो नाटके ।

यत्प्रौढत्वमुदारता च वचसां यच्चार्थतो गौरवं
तच्चेदस्ति ततस्तदेव गमकं पाण्डित्यवैदग्ध्ययोः ॥७॥

अतो यदस्माकमर्पितं प्रियसुहृदात्रभवता भवभूतिनाम्ना
प्रकरणं स्वकृतिर्मालतीमाधवं नाम तदेव तत्रभवतः काल-
३ प्रियनाथस्य पुरतः प्रयोगेण प्रख्यापयितुमुद्यताः । तत्सर्वं कुशी-
लवाः संगीतकप्रयोगेण मत्समीहितसंपादनाय प्रवर्तन्ताम् ।

नटः । स्मृत्वा । एवं क्रियते युष्मदादेशः । किं तु या यस्य
६ युज्यते भूमिका तां खलु तथैव भावेन सर्वे वर्ग्याः पाठिताः ।
सौगतजरत्परिवाजिकायास्तु कामन्दक्याः प्रथमां भूमिकां भाव
एवाधीते तदन्तेवासिन्यास्त्वहमवलोकितायाः ।

२ सूत्र० । ततः किम् ।

नटः । ततः प्रकरणनायकस्य मालतीवल्लभस्य माधवस्य
वर्णिकापरिग्रहः कथम् ।

१२ सूत्र० । कलहंसमकरन्दप्रवेशावसरे तत्सुविहितम् ।

नटः । तेन हि तत्प्रयोगादेवात्रभवतः सामाजिकानुपास्महे ।

सूत्र० । बाढम् । एषोऽस्मि कामन्दकी संवृत्तः ।

१ सौहृदेन. २ उत्पत्स्यते मम च कोऽपि

१५ नटः । प्रहमप्रचलोकिता । इति परिक्रम्य निष्कान्तौ ।

प्रस्तावना ।

ततः परिवृत्य रक्तपट्टिकानेपथ्ये कामन्दक्यवलोकिते प्रविशतः ।

१८ काम० । वत्से अवलोकिते ।

अव० । आणवेदु भभवदी । आज्ञापयतु भगवती ।

काम० । अपि नाम तयोः कल्याणिनोर्भूरिवसुदेवराताप-
२१त्ययोर्मालतीमाधवयोरभिमतः पाणिग्रहः स्यात् । वामाक्षिस्पन्दनं
सूचयित्वा सहर्षम् ।

विवृण्वतेव कल्याणमान्तरङ्गेन चक्षुषो ।

स्फुरता वामकेनापि दाक्षिण्यमवलम्ब्यते ॥८॥

अव० । महन्तो क्वतु भभवदी एसो चित्तविक्षेवो । अच्च-
रीअं अच्चरीअं जं दाणिं चीरचीवरपरिच्छदं पिण्डवादमेत्तपा-
३ णवृत्तिं भभवदि ईदिसे आआसे अमच्चभरिवसू णिओएदि ।
तहि अ उक्खण्डितसंसारवग्गोहो अप्पा तुम्हेहिं पि णिउ-
ञ्जीअदि ।

६ महान्खलु भगवत्या एष चित्तविक्षेपः । आश्चर्यमाश्चर्यं यदिदानीं चीर-
चीवरपरिच्छदां पिण्डपातमात्रप्राणवृत्तिं भगवतीमीदृश आयासेऽमात्यभूरिव-
सुर्नियोजयति । तत्र चोत्खण्डितसंसारवग्रह आत्मा युष्माभिरपि नियुज्यते ।

९ काम० । वत्से मा मैवं ब्रूहि ।

यन्मां विधेयविषये स भवान्नियुङ्के

स्नेहस्य तत्फलमसौ प्रणयस्य सारः ।

प्राणैस्तपोभिरथ वाभिमतं मदीयैः

कृत्यं घटेत सुहृदो यदि तत्कृतं स्यात् ॥९॥

अयि किं न वेत्सि यदेकत्र नो विद्यापरिग्रहाय नानादि-
गन्तवासिनां साहचर्यमासीत् । तदैव चास्मदन्तेवासिनी-

१ पाणअत्तं २ °ग्गहेहिं ३ णिक्खिखवीअदि.

३ सौदामिनीसमक्षमनयोर्भूरिवसुदेवरातयोर्वृत्तेयं प्रतिज्ञावश्य-
मावाभ्यामपत्यसंबन्धः कर्तव्य इति । तदिदानीं विदर्भराज-
मन्त्रिणा सता देवरातेन माधवं पुत्रमान्वीक्षिकीश्रवणाय
६ कुण्डिनपुरादिमां पद्मावतीं प्रहिण्वता सुविहितम् ।

अपत्यसंबन्धविधिप्रतिज्ञा प्रियस्य नीता सुहृदः स्मृतिं च ।
अलोकसामान्यगुणस्तनूजः प्ररोचनार्थं प्रकटीकृतश्च ॥१०॥

अव० । तदो किं त्ति मालदिं अमच्चो माहवस्स अप्पणा ण
पडिवादेदि जेण चोरिआविवाहे भअचदिं तुवरावेदि ।

३ ततः किमिति मालतीममात्यो माधवस्यात्मना न प्रतिपादयति येन
चोरिकाविवाहे भगवतीं त्वरयति ।

काम० । तां याचते नरपतेर्नर्मसुहृन्नन्दनो नृपमुखेन ।

तत्साक्षात्प्रतिषेधः कोपाय शिवस्त्वयमुपायः ॥११॥

अव० । अच्चरिअं अच्चरिअं ण हु अमच्चो माहवस्स णामं पि
जाणादि त्ति णिरवेक्खदाए लक्खीअदि ।

३ आश्चर्यमाश्चर्यं न खल्वमात्यो माधवस्य नामापि जानातीति निरपेक्षतया
लक्ष्यते ।

काम० । संवरणं हि तत् ।

विशेषतस्तु बालत्वात्तयोर्विवृतभावयोः ।

तेन माधवमालत्योः कार्यः स्वमतिनिहवः ॥१२॥

अपि च । अनुरागप्रवादस्तु वत्सयोः सार्वलौकिकः ।

श्रेयोऽप्यस्माकमेवं हि प्रतार्यौ राजनन्दनौ ॥१३॥

पश्य । बहिः सर्वाकारप्रगुणरमणीयं व्यवहरन्

पराभ्यूहस्थानान्यपि तनुत्तराणि स्थगयति ।

जनं विद्वानेकः सकलमभिसंधाय कपटै-
स्तटस्थः खानर्थान्घटयति च मौनं च भजते ॥१४॥

अव० । मए वि तुम्हवअणादो तेण तेण वअणोवण्णासेण
भूरिवसुमन्दिरासण्णराअमग्गेण माहवो संचारीअदि ।

३ मयापि युष्मद्वचनात्तेन तेन वचनोपन्यासेन भूरिवसुमन्दिरासन्नराजमार्गेण
माधवः संचार्यते ।

काम० । कथितमेव नो मालतीधात्रेय्या लवङ्गिकया ।

भूयो भूयः सविधनगरीरथ्यया पर्यटन्तं
दृष्ट्वा दृष्ट्वा भवनवलर्भातुङ्गवातायनस्था ।
साक्षात्कामं नवमिव रतिमालती माधवं यै-
द्वादोत्कण्ठा लुलितलुलितैरङ्गकैस्ताम्यतीति ॥१५॥

अव० । बाढं । ताए वि अत्तणो विणोदणिमित्तं माहवप-
डिच्छन्दअं आलिहिदं तं लवङ्गिआए अज्ज मन्दारिआए हत्थे
३ णिहिदं दाव ।

बाढम् । तथाप्यात्मनो विनोदनिमित्तं माधवप्रतिच्छन्दकमालिखितं तल्लवङ्गि-
कयाय मन्दारिकाया हस्ते निहितं तावत् ।

६ काम० । विचिन्त्य । सुविहितं लवङ्गिकया यतो माधवा-
नुचरः कलहंसकस्तां विहारदासीं मन्दारिकां कामयते । तदनेन
तीर्थेन घृतेत तत्प्रतिच्छन्दकमुपोद्धाताय माधवान्तिकमुपे-
९ यादित्यभिप्रायः ।

अव० । माहवो वि कोदूहलमुप्पादिअ मए पउत्तमअणमह्हु-
सवं मअरन्दुज्जाणं पभादे अणुप्पेसिदो तत्थ किल मालदी गमि-
१२स्सदि तदो अण्णोण्णदंसणं भोदु त्ति ।

माधवोपि कौतूहलमुत्पाद्य मया प्रवृत्तमदनमहोत्सवं मकरन्दोद्यानं प्रभा-
तेऽनुप्रेषितस्तत्र किल मालती गमिष्यति ततोऽन्योन्यदर्शनं भवत्विति ।

१ मतिसंधाय २ सा ३ ललित° ४ णिखित्तं.

१५ काम० । साधु वत्से साधु । अनेन मत्प्रियाभियोगेन स्मारयसि मे पूर्वशिष्यां सौदामिनीम् ।

अव० । भवद्वि सा सौदामिणा अहुणा समासादिदञ्च-
१८रिअमन्तसिद्धिप्पहावा सिरीपव्वदे कावालिअव्वदं धरिदि ।

भगवति सा सौदामिन्यधुना समासादिताश्चर्यमन्त्रसिद्धिप्रभावा श्रीपर्वते कापालिकव्रतं धारयति ।

२१ काम० । कुतः पुनरियं वार्ता ।

अव० । अत्थि एत्थ णअरीए महामसाणप्पदेसे कराला
णाम चामुण्डा । अस्त्यत्र नगर्या महाश्मशानप्रदेशे कराला नाम चामुण्डा ।

२४ काम० । अस्ति या किल विविधजीवोपहारप्रियेति साह-
सिकानां प्रवादः ।

अव० । तर्हि क्वु सिरीपव्वदादो आअदस्स रत्तिविहारि-
२७णो णादिदूरारणवासिणो साहअस्स मुण्डमालाधारिणो अ
घोरघण्टणामधेअस्स अन्तेवासिणी महप्पभावा कवाल-
कुण्डला णाम अणुसंझं समाअच्छदि तदो इअं पउत्ती ।

३० तत्र खलु श्रीपर्वतादागतस्य रात्रिविहारिणो नातिदूरारण्यवासिनः साध-
कस्य मुण्डधारिणोऽघोरघण्टनामधेयस्यान्तेवासिनी महाप्रभावा कपालकुण्डला
नामानुसंध्यं समागच्छति तत इयं प्रवृत्तिः ।

३३ काम० । सर्वं सौदामिन्यां संभाव्यते ।

अव० । अलं दाव एदिणा । भवद्वि, सो वि सहअरो
माहवस्स बालमित्तं मअरन्दो णन्दणस्स वहिणिं मदअन्तिअं
३६जइ समुव्वहदि तं पि माहवस्स दुदिअं पिअं किदं भोदि ।

अलं तावदेतेन । भगवति, सोपि सहचरो माधवस्य बालमित्रं मकरन्दो
नन्दनस्य भगिनीं मदयन्तिकां यदि समुद्रहति तदपि माधवस्य द्वितीयं प्रियं
३९कृतं भवति ।

काम० । नियुक्तैव तत्र मया तत्प्रियसखी बुद्धरक्षिता ।

अव० । सुविहिदं भवदीय । सुविहितं भगवत्या ।

४२ काम० । विचिन्त्य । तद्वृत्तिष्ठ माधवप्रवृत्तिमुपलभ्य मालती-
मेव पश्यावः ।

उभे उत्तिष्ठतः ।

४५ काम० । विचिन्त्य । अत्युदारप्रकृतिर्मालती । तन्निपुणं
१ । निसुप्रार्थदतीकल्पः सूत्रयितव्यः । सर्वथा

शरज्ज्योत्स्ना कान्तं कुमुदमिव तं नन्दयतु सा
सुजातं कल्याणी, भवतु कृतकृत्यः स च युवा ।
excellent वीर्यान् न्योन्यप्रगुणगुर्णानिर्माणनिपुणो Suitable
विधानुर्व्यापारः फलतु च मनोज्ञश्च भवतु ॥१६॥

इति निष्क्रान्ते ।

मिश्रविष्कम्भकः ।

३ ततः प्रविशति गृहीतचितोपकरणः कलहंमः ।

कल० । कर्हि दार्णि तुलिदमअरद्धआवलेवरूवविब्भमाव-
क्खित्तमालदीहिअमाहप्पं णाहमाहवं पेक्खिस्सं । परिक्रम्य ।

६ परिस्सन्तोभिह । जाव इमास्सि उज्जाणे मुहुत्तं विस्समिअ मअ-
रन्दणन्दणं णाहमाहवं पेक्खिस्सं । इति प्रविश्योपविशति ।

कुत्रेदानीं तुलितमकरञ्जजावलेपरूपविभ्रमाविक्षिप्तमालतीहृदयमाहात्म्यं
९ नाथमाधवं प्रेक्षिष्ये । परिश्रान्तोऽस्मि । यावदस्मिन्नुद्याने मुहूर्तं विश्रम्य
मकरन्दनन्दनं नाथमाधवं प्रेक्षिष्ये ।

ततः प्रविशति मकरन्दः ।

१२ मक० । कथितमवलोकितया मदनोद्यानं गतो माधव

१ अत्युदात्त २ तान्त्रियतव्यः ३ गरीयान् ४ गुणिनिर्माण० ५ चित्रफलकः.

इति । भवतु तत्रैव गच्छामि । परिक्रम्यावलोक्य च । दिष्ट्यायं
वयस्य इत एवाभिवर्तते । निरूप्य । अस्य तु

गमनमलसं शून्या दृष्टिः शरीरमसौष्टवं
श्वसितमधिकं किं न्वेतत्स्यात्किमन्यदतोऽथवा ।
भ्रमति भुवने कन्दर्पाज्ञा विकारि च यौवनं
ललितैमधुरास्ते ते भावाः क्षिपन्ति च धीरताम् ॥१७

ततः प्रविशति यथानिर्दिष्टो माधवः ।

मा० । स्वगतम् ।

तामिन्दुसुन्दरमुखीं सुचिरं विभाव्य
चेतः कथं कथमपि व्यपवर्तते मे ।
लज्जां विजित्य विनयं विनिवार्य धैर्य-
मुन्मथ्य मन्थरविवेकमकाण्ड एव ॥१८॥
आश्चर्यम् ।

यद्विस्मयस्तिमितमस्तमितान्यभाव-
मानन्दमन्दममृतप्लवनादिवाभूत् ।

तत्संनिधौ तदधुना हृदयं मदीय-
मङ्गारचुम्बितमिव व्यथमानमास्ते ॥१९॥

मक० । सखे माधव इत इतः ।

माध० । परिक्रम्य । कथं प्रियवयस्यो मम मकरन्दः ।

३ मक० । उपसृत्य । सखे ललाटंतपस्तपति तपनः । तद-
स्मिन्नुद्याने मुहूर्तमुपविशावः ।

माध० । यदाभिरुचितं वयस्याय । इत्युभावुपविशतः ।

६ कल० । दृष्ट्वा । कथं मअरन्दसहअरो इदं जेव्व बालव-
उल्लुजाणं अलंकरेदि माहवो । ता दंसेमि से मअणवेअणावि-

१ दितोथ० २ प्रकृतिमधुराः ३ आनन्दसान्द्र ४ ०ताल्लव ५ दिवासीत्

ज्युरन्तमालदीलोअणसुहावहं अत्तणो पडिच्छन्दं । अहवा
९ विस्सामसोक्खं दाव अणुभोदु ।

कथं मकरन्दसहचर इदमेव बालककुलोद्यानमलंकरोति माधवः ।
तद्दर्शयाम्यस्य मदनवेदनाखियमानमालतीलोचनसुखावहमात्मनः प्रतिच्छन्द-
१२कम् । अथवा विश्रामसौख्यं तावदनुभवतु ।

मक० । तदस्यैव तावदुच्छ्वसितकुसुमकेसरकषायशीतला-
मोदवासितोद्यानस्य काञ्चनारपादपस्याधस्तादुपविशावः ।

१५

तथा कुरुतः ।

मक० । वयस्य माधव । अद्य किल सकलनगराङ्गना-
जनप्रवर्तितमहोत्सवाभिरामकामदेवोद्यानयात्राप्रतिनिवृत्तम-
१८न्याहशं भवन्तमवधारयामि । अपि नाम मनागवतीर्णोऽसि
रतिरमणबाणगोचरम् ।

माधवः सलज्जमधोमुखस्तिष्ठति ।

२१ मक० । विहस्य । तत्किमवनतमुग्धमुखपुण्डरीकः स्थितो-
ऽसि । पश्य

अन्येषु जन्तुषु रजस्तमसावृतेषु
विश्वस्य धातरि समः परमेश्वरे च ।

सोऽयं प्रसिद्धविभवः खलु चित्तजन्मा
मा लज्जया तव कथंचिदपह्नुतिर्भूत् ॥२०॥

माध० । वयस्य किं न कथयामि ते । श्रूयताम् । गतोऽ-
हमवलोकितान्जनितकौतुकः कामदेवायतनम् । तत्रेतस्ततः
३ परिक्रम्यावलोक्य च परिश्रमादुल्लसितमदिपामोदमधुर-
परिमलाकृष्टसकलमिलदलिलपटलसंकुलाकुलितमुकुलावली-

१ विधुर २ काञ्चन ३ न त्वमवतीर्णोऽसि ४ च यस्तमसा०

मनोहराभरणरमणीयस्याङ्गनभुवो बालबकुलस्यालवाल-
 ६ परिसरे स्थितः। तस्य च यदृच्छया निरन्तरनिपतितानि कुसु-
 मान्यादाय विदग्धरचनामनोहरां स्रजमभिनिर्मातुमारब्ध-
 वानस्मि । अनन्तरं च संचारिणीव देवस्य मकरकेतनस्य
 ९ जगद्विजयवैजयन्तिका निर्गत्य गर्भभवनादुज्ज्वलविदग्ध-
 मुग्धनेपथ्यविरचनाविभावितकुमारीभावा महानुभाव-
 प्रकृतिरत्युदारपरिजना कापि तत एवागतवती । Of noble

ovely सा रामणीयकनिधेरधिदेवता वा दौर्दः दु + दृ + ल
 सौन्दर्यसारसमुदायनिकेतनं वा । of the heart
 तस्याः सखे नियतमिन्दुसुधामृणाल- of mother and
 ज्योत्स्नादि कारणमभूमदनश्च वेधाः ॥२१॥ of a pre-
 affectionate collection woman
 १० अथ सा प्रणयिनीभिरनुचरीभिरविरलकुसुमसचयावचयली-
 लादोहदिनीभिरभ्यर्थ्यमाना तमेव बकुलपादपोद्देशमागत-
 ३ वती । तस्याश्च कस्मिन्नपि महाभागधेयजन्मनि बहुदिवसोप-
 चीयमानामिव मन्मथव्यथाविकारमुपलक्षितवानस्मायतोऽस्याः
 heart crushed was blown परिमृदितमूर्णालीम्लानमङ्गं प्रवृत्तिः torment of
 कथमपि परिवारप्रार्थनाभिः क्रियासु ।
 कलयति च हिमांशोर्निष्कलङ्कस्य लक्ष्मी- splendour
 मभिनवकरिदन्तच्छेदपाण्डुः कपोलः ॥२२॥ Cal.

सा पुनर्मम प्रथमदर्शनात्प्रभृत्यमृतवर्तिरिव नयनयोर्निरति-
 शयमानन्दमुत्पादयन्त्ययस्कान्तमणिशलाकेव लोहधातुमन्तः-

३ करणमाकृष्टवती सर्वथा । किं बहुना ।

continuous continuity
 sympathy संतापसंततिमहाव्यसनाय तस्या-
 love मासक्तमेतदनपेक्षितहेतु चेतः ।

१ विकसितानि २ मकरकेतोर्ज ३ कला ४ कुतूहलिनीभिः ५ मानमि-
 वात्मन्यन्यथाविकार ६ मृणाल ७ °च्छेदकान्तः ८ दर्शनक्षणात्प्रभृति ९
 °माक्षितवती.

प्रायः शुभं च विदधात्यशुभं च जन्तोः
सर्वकषा भगवती भवितव्यतैव ॥२३॥

मक० । वयस्य माधव । स्नेहश्च निमित्तसव्यपेक्षश्चेति विप्र-
तिषिद्धमेतत् । पश्य । *Two c. shows contrast*

व्यतिषजति पदार्थानान्तरः कोऽपि हेतु-
र्न खलु बहिरुपार्थान्प्रीतयः संश्रयन्ते ।
विकसति हि पतङ्गस्योदये पुण्डरीकं
द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः ॥२४॥

ततस्ततः ।

माध० । ततश्च तत्र

सभ्रविलासमथ सोऽयमितीरयित्वा

सप्रत्यभिज्ञमिव मामवलोक्य तस्याः ।

अन्योन्यभावचतुरेण सखीजनेन

मुक्तास्तदा स्मितसुधामधुराः कटाक्षाः ॥२५॥ *side to*

मक० । स्वगतम् । कथं प्रत्यभिज्ञापि नाम । *Combination*

माध० । अथ ताः सलीलमुत्तालकरकमलतालिकातरलव-

ल्यावलीकमुत्त्रस्तमत्तकलहंसविभ्रमाभिरामचरणसंचरणज्ञ-

णज्ञणायमाहमञ्जूरमञ्जूरसितानुविद्धमेखलाकलापकलकिङ्कि-

रिणत्कारमुखरं परिवृत्य भर्तृदारिके दिष्ट्या वर्धमाने यदतैव

कोऽपि कस्यापि तिष्ठतीति मामङ्गुलीदलविलासेनाख्यातवत्यः ।

मक० । स्वगतम् । हन्त महतः प्रागनुरागस्याद्भेदः । *contrast*

कल० । आकर्ष्य । कथं सरसरमणीआणुबन्धिणी इत्थी-

९ अणकधा । कथं सरसरमणीयानुबन्धिनी स्त्रीजनकथा । *that which*

follows

१ श्मावुद्यते २ अन्योन्यमेव चतुरेण ३ सिञ्जित ४ वर्धसे ५ वल्लभः
before तिष्ठति ६ दर्शितवत्यः ७ प्रियानुरागस्य ८ सूचितः after उद्भेदः

मक० । ततस्ततः ।

माध० । अत्रान्तरे किमपि वाग्विभवातिवृत्त-

Charm वैचित्र्यमुलसितविभ्रममुत्पलाक्ष्याः । *agitation*
tional तद्गूरिसात्विकविकारमपास्तधैर्य-
Changes माचार्यकं विजयि मान्मथमाविरासीत् ॥२६॥

ततश्च । स्तिमितविकसितानामुलसद्गूलतानां

half closed मसृणमुकुलितानां प्रान्तविस्तारभाजाम् । *strata*
प्रतिनयननिपाते किञ्चिदाकुञ्चितानां *to the*
विविधमहमभवं पात्रमालोकितानाम् ॥ २७ ॥

तैश्च । अलसवलितमुग्धस्निग्धनिष्पन्दमन्दै-

रधिकविकसदन्तर्विस्मयस्मेरतारैः ।

हृदयमशरणं मे पक्षमलाक्ष्याः कटाक्षै-

went away from him रपहतमपविद्धं पीतमुन्मूलितं च ॥ २८ ॥

ide एवमहं तु तस्याः सर्वाकारहृदयंगमायाः संभाव्यमानस्नेहर-

सेनाभिसंधिना विधेयीकृतोऽपि पारिप्लवत्वमात्मनोऽपनिहोतु-^{११}

३ कामः प्राक्प्रस्तुतस्य बकुलदासो यथाकथञ्चिदवशेषं ग्रथित-
वानेव । ततो मिलितवेत्रशस्त्रपाणिवर्षवरप्रायपुरुषपरिवारा-
गजवधूमारुह्य नगरगामिनं मार्गमिन्दुवदनालंकृतवती ।

तदा च । यान्त्या मुहुर्वलितकन्धरमाननं त-

द्रावृत्तवृन्तशतपत्रनिभं वहन्त्या ।

दिग्धोऽमृतेन च विषेण च पक्षमलाक्ष्या

गाढं निखात इव मे हृदये कटाक्षः ॥२९॥

ततः प्रभृति ।

Beauty which is beyond definition.

परिच्छेदातीतः सकलवचनानामविषयः

पुनर्जन्मन्यास्मिन्ननुभवपथं यो न गतवान् ।

विवेकप्रध्वंसादुपचितमहामोहगहनो
 विकारः कोऽप्यन्तर्जडयति च तांप च कुरुते ॥३०॥
 अपि च । परिच्छेदव्युक्तिर्भवति न पुरःस्थेऽपि विषये
 भवत्यभ्यस्तेऽपि स्मरणमतेथाभावविरसम् ।
 न संतापच्छेदो हिमसरसि वा चन्द्रमसि वा
 मनो निष्ठाशून्यं भ्रमति च किमप्यालिखति च ॥३१॥

कल० । दिदं क्वु एसो कए वि अवहरिदो । अवि णाम
 मालदिज्जेव्व सा भवे ।

३ दृढं खल्वेष कथाप्यपहतः । अपि नाम मालत्येव सा भवेत् ।

मक० । स्वगतम् । अहो महानभिष्वङ्गः । तत्किं निषेधयामि
 सुहृदम् । अथवा ।

मा मूमुहृत्खलु भवन्तमनन्यजन्मा
 ते मलीमसविकारघना मतिर्भूत् ।
 इत्यादि नन्विह निरर्थकमेव यस्मात्
 कामश्च जृम्भितगुणो नवयौवनं च ॥३२॥

प्रकाशम् । अपि वयस्येन विदिते तदन्वयनामनी ।

माध० । सखे श्रूयताम् । अथ तस्याः करणुकारोहणसमय

३ एव महतः सखीकदम्बकादन्यतमा वारयोपिद्विलम्ब्य बाल-
 वकुलकुसुमावचयक्रमेण नेदीयसी भृत्वा प्रणम्य कुसुमापी-
डुव्याजेन मामेवमुक्तवती । महाभाग सुश्लिष्टगुणतया रमणीय

६ एष वः सुमनसां संनिवेशः कुतूहलिनी च नो भर्तृदारिका
 वर्तते । तस्यामभिनवो विचित्रः कुसुमेषुध्यापारः । तद्भवतु

कृतार्थता वैदग्ध्यस्य । फलतु निर्माणरमणीयता विधांतुः ।

समासादयतु सरस एष भर्तृदारिकायाः कण्ठावलम्बनमहाध-
 तामिति ।

१ संतापयति च २ मयथा ३ यास्मिन् ।

-I. 32³³.] *such a great man is a hero*
प्रथमाऽङ्कः । १५

मक० । अहो वैदग्ध्यम् ।

१२ माध० । तथा च *questioned by me.* मदनयुक्तया समाख्यातमियममात्यभू-
रिवसोः प्रसूतिर्मालती नामाहं च प्रसादभूमिर्भर्तृदारिकाया
धात्रेयिका लवङ्गिका नामेति ।

१५ कल० । सहर्षम् । किं णाम मालदि त्ति । दिट्टिआ विलोसिदं
क्वु भववदा देवेण कुसुमाउहेण । जिदं अम्हेहिं ।

किं नाम मालतीति । दिष्टया विलसितं खलु भगवता देवेन कुसुमायुधेन ।

१८ जितमस्माभिः । *"The daughter of the king. Here we see
the mother of the king. This man
is entitled to highest respect"*

मक० । अमात्यभूरिवसोरात्मजेत्यपर्याप्तिर्बहुमानस्य । अपि

च मालती मालतीति मोदते भगवती कामन्दकी । स्वगतम् ।

२१ तां च किल राजा नन्दनाय प्रार्थयत इति किंवदन्ती श्रूयते ।

माध० । तथा चाहमनुबध्यमानस्तां वकुलमालामात्मनः

कण्ठावदतार्य दत्तवान् । असौ पुनरभिनिविष्टया दशा माल-

तामुखावलोकनविहस्ततया विपमविरचितैकभागान्तामेव बहु

मन्यमाना महानयं प्रसाद इति गृहीतवती । अनन्तरं च यात्रा-

भङ्गप्रचलितस्य महतः पौरजनस्य संकुलेन विघटितायां तस्या-

२७ महमागतोऽस्मि । *भागान्ताः = भागात् + ता = भागा
can be easily explained. भागान्*

मक० । वयस्य मालत्या अपि स्नेहदर्शनात्सुश्लिष्टमेतत् ।

योपि हि कपोलपाण्डुतादिचिह्नसूचितः प्राक्प्रवृद्धस्तस्याः का-

३० माभिष्वङ्गः सोपि त्वन्निबन्धन इति व्यक्तमेतत् । एतत्तु न

३३ भागधेयाः कुमार्याऽन्यत्रासक्तचेतसो भूत्वापरत्र चक्षुरागिण्यो

भवन्ति । अपि च । *indicating their affection
by marks*

१ एकापत्यरत्नम् २ जिदं ३ अनुबध्यमानः ४ ० भागां तामेव ५ प्रसङ्ग
६ संकुले ७ मालत्यामपि ८ वानुरागिण्यो

ii) *That she is doing. When a net*

अन्योन्यसंभिन्नदृशां सखीनां तस्यास्त्वयि प्रागनुरागचिह्नम् ।
कस्यापि कोऽपीति^१ निवेदितं च धात्रेयिकायाश्चतुरं वचश्च ॥३३॥

कला० । उपसृत्य । एदं च । इति चित्रफलकं दर्शयति उभौ पश्यतः ।
इदं च ।

३ मक० । कलहंसक केनैतन्माधवस्य प्रतिच्छन्दकमभिलि-
खितम् ।

कल० । जेण जेव्व से हिअअं अवहरिदं । येनैवास्य हृदयमपहतम् ।

६ मक० । अपि मालत्या ।

कल० । अध इं । अथ किम् ।

माध० । वयस्य मकरन्द प्रसन्नप्रायस्ते वितर्कः ।

९ मक० । कलहंसक कुतोऽस्याधिगमः ।

कल० । मम दाव मन्दारिआहत्थादो ताए वि लवाङ्गि-
आसआसादो । मम तावन्मन्दारिकाहस्तात्तस्या अपि लवट्टिकासकाशात् ।

१२ मक० । अथ किमाह मन्दारिका माधवालेख्यप्रयोजनं
मालत्याः ।

कल० । उक्कण्ठाविणोदो त्ति । उत्कण्ठाविनोद इति ।

मक० । वयभ्य माधव सर्वथा समाश्वसिहि ।

या कौमुदी नयनयोर्भवतः सुजन्मा

तस्या भवानपि मनोरथबन्धबन्धुः ।

तत्संगमं प्रति सखे न हि संशयोऽस्ति

यस्मिन्विधिश्च मदनश्च कृताभियोगः ॥३४॥

द्रष्टव्यस्वरूपा च भवतो विकारहेतुस्तद्वैव लिख्यतां
मालती ।

३ माध० । यदाभिरुचितं वयस्याय । तदुपनय चित्रफलकं
चित्रवर्तिकाश्च । मकरन्द उपनयति ।

माध० । लिखन् । सखे मकरन्द *going up of the eye.*

वारं वारं तिरयति दृशोर्दुमं वाष्पपूर-

स्तत्संकल्पोपहितजडिम स्तम्भमभ्येति गात्रम् । १७५

सद्यः खिद्यन्नयमविरतोत्कम्पलोलाङ्गुलीकः

पाणिर्लेखाविधिषु नितरां वर्तते किं करोमि ॥३५॥

तथापि व्यवसितोऽस्मि । चिरादालिख्य दर्शयति ।

मक० । विलोक्य । उपपन्नस्तावदत्रभवतोऽभिष्वङ्गः । सकौतुकम् ।

३ कथमचिरेणैव निर्माय लिखितः श्लोकः । वाचयति ।

जगति जयिनस्ते ते भावा नवेन्दुकलादयः

प्रकृतिमधुराः सन्त्येवान्ये मनो मद्यन्ति ये ।

मम तु यदियं याता लोके विलोचनचन्द्रिका

नयनविषयं जन्मन्येकः स एव महोत्सवः ॥३६॥

प्रविश्य सत्वरं । मन्दारिका । कलहंसअ पआणुसारेण उवल-
द्धोसि । माधवमकरन्दौ विलोक्य सलज्जम् । कथं एदे वि महाणुभावा

३ इध ज्ञेव्व । उपसृत्य । पणमामि ।

कलहंसक पदानुसारेणोपलब्धोसि । कथमेतावपि महानुभावाविहैव । प्रणमामि ॥

उभौ । मन्दारिके इत आस्यताम् ।

६ मन्दा० । उपविश्य । कलहंसअ उवणेहि मे चित्तफलअं ।

कलहंसक उपनय मे चित्रफलकम् ।

कल० । गृहीत्वा । गेह्ण एदं । गृहाणैतत् ।

मन्दा० । विलोक्य । कलहंसअ केण किंणिमित्तं वा एत्थ
मालदी आलिहिदा । कलहंसक केन किंनिमित्तं वात्र मालत्यालिखिता ।

कल० । जो ज्ञेव्व जंणिमित्तं मालदीए । य एव यन्निमित्तं मालत्या ।

१ दशावुद्गतो २ °लिपिषु.

मा.....२

१२ मन्दा० । सहर्षम् । दिट्टिआ दंसिदफलं दार्णि विण्णाणं पआ-
वण्णो । दिष्ट्या दर्शितफलमिदानीं विज्ञानं प्रजापतेः । Skill

मक० । मन्दारिके यदत्र वस्तुन्येष ते वल्लभः कथयत्यपि
१५ तथा तत् ।

मन्दा० । महाभाअ अध इं । महाभाग अथ किम् ।

मक० । क पुनर्मालती माधवं प्राग्दृष्टवती ।

१८ मन्दा० । लवङ्गिआ भणादि वादाअणगदत्ति । लवङ्गिका भणति
वातायनगतेति ।


मक० । वयस्य नन्वमात्यभवनासन्नरथ्यैव बहुशः संच-
२२ रावहे तदुपपन्नमेतत् ।

मन्दा० । । अणुमण्णन्तु मं महाणुभाआ जाव एदं भअवदो
देवस्स मअणस्स सुचरिदं पिअसहीए लवङ्गिआए णिवेदेमि ।
२४ अनुमन्येतां मां महानुभावौ यावदेतद्भगवतो देवस्य मदनस्य सुचरितं प्रिय-
सख्या लवङ्गिकाया निवेदयामि ।

मक० । प्राप्तावसरमेतद्भवत्याः । मन्दारिका चित्रफलकं गृहीत्वा
२७ निष्कान्ता ।

मक० । वयस्य खरतरकिरणोऽयं भगवान्सहस्रदीधितिरेलं-
करोति मध्यमहस्तदेहि संस्त्यायमेव गच्छावः । उत्थाय परि-
३० कामतः ।

माध० । एवं हि मन्ये ।

 घर्मास्मोविसरविवर्तनैरिदानीं
मुग्धाक्ष्याः परिजनवारसुन्दरीणांम् ।
तत्प्रातर्विहितविचित्रपत्रलेखा-
वैदग्ध्यं जहति कपोलकुङ्कुमानि ॥३७॥

१ अप्यवित्तं तत्र २ सुन्दरीभिः

decisive it has the sense of ३१७३०

अपि च । उन्मीलन्मुकुलकरालकुन्दकोश-
 प्रश्रयोतद्गनमकरन्दगन्धबन्धो । *opening* *poorly observed*
 तामीपत्प्रचलविलोचनां नताङ्गी-
 मालिङ्गन्पवन मम स्पृशाङ्गमङ्गम् ॥३८॥

मक० । स्वगतम् ।

Imp अभिहन्ति हन्त कथमेप माधवं
 सुकुमारकायमनवग्रहः स्मरः । *वेकृतस्य मन्वः*
 अचिरेण वैकृतविवर्तदारुणः
 कलभं कठोर इव कूटपाकलः ॥३९॥

तदत्र भगवती कामन्दकी नः शरणम् ।

माध० । स्वगतम् । आश्चर्यम् ।

पश्यामि तामित इतः पुरतश्च पश्चा-
 दन्तर्वहिः परित एव विवर्तमानाम् । *moving abo*
down golden to take उद्बुद्धमुग्धकनकाञ्जनिभं वहन्ती-
movingly मासक्तियुगपुवर्तितदृष्टि वक्त्रम् ॥४०॥
what प्रकाशम् । वयस्य मम हि संप्रति

प्रसरति परिमार्थी कोऽप्ययं देहदाह-
 स्तिरयति करणानां ग्राहकत्वं प्रमोहः ।
 रणरणकविवृद्धिं विभ्रदावर्तमानं
 ज्वलति हृदयमन्तस्तन्मयत्वं च धत्ते ॥४१॥

इति निष्कान्ताः सर्वे ।

॥ इति बकुलवीथी नाम प्रथमोऽङ्कः ॥

of कृत- is taken care - it would
 had - made. has observed mean
 the child's Mal. observed it

ing from heat and perspiration in
 est which द्वितीयोऽङ्कः । that person
 e should take Mal. body for
 oing the ^{ततः प्रविशतश्चेत्या} ~~fulsome~~.

३ प्रथमा । हला संगीतशालापरिसरे अवलोइदादुदिआ तुर्म
 किं मन्तअन्ती आसी ।

हला संगीतशालापरिसरेऽवलोकिताद्वितीया त्वं किं मन्त्रयन्त्यासीः ।

६ द्वितीया । सहि तेण किल माहवप्पिअवअस्सेण मअरन्देण
 सअलो जेव्व मअणुज्जाणवुत्तन्तो भअवदीए णिवेदिदो ।

सखि तेन किल माधवप्रियवयस्येन मकरन्देन सकल एव मदनोद्यानवृत्तान्तो

९ भगवत्यै निवेदितः ।

प्रथ० । तदो किं । ततः किम् ।

द्विती० । तदो भट्टिदारिअं दट्टुकामाए भअवदीए पउत्तिणि-
 १२मित्तं अवलोइदा अणुप्पेसिदा । मए वि ताए कधिदं जघा
 लवङ्किआदुदिआ विधिस्से भट्टिदारिआ वट्टदि ति ।

ततो भर्तृदारिकां द्रष्टुकामया भगवत्या प्रवृत्तिनिमित्तमवलोकितानुप्रेषिता ।

१५मयापि तस्यै कथितं लवङ्गिकाद्वितीया विविक्ते भर्तृदारिका वर्तत इति ।

प्रथ० । हला लवङ्किआ कखु केसरकुसुमाइं अवचिणोमि
 ति मअणुज्जाणादो जेव्व णागदा ता किं संपदं संपत्ता ।

१८हला लवङ्गिका खलु केसरकुसुमान्यवचिनोमीति मदनोद्यानादेव नागता
 तरिकं सांप्रतं संप्राप्ता ।

द्विती० । अध इं । तं कखु परावट्टन्तीं जेव्व हत्थे गेळ्ळिअ
 २१पडिसिद्धपरिअणा भट्टिदारिआ उअरिअलिन्दअं समारूढा ।

अथ किम् । तां खलु परावर्तमानामेव हस्ते गृहीत्वा प्रतिषिद्धपरिजडा
 भर्तृदारिकोपर्यलिन्दकं समारूढा ।

२४ प्रथ० । णूणं तस्स महाणुभावस्स संकधाए अत्ताणं विणो-
 देदि । नूनं तस्य महानुभावस्य संकथयात्मानं विनोदयति ।

द्विती० । निःश्वस्य । कुदो से आसासो । एदिणा अज्ज सवि-
२७सेसदंसणेण अदिभूमिं क्खु ताए अहिणिवेसो गमिस्सदि ।
अर्णं अ णन्दणस्स कारणादो महाराओ भट्टिदारिअं पत्थ-
अन्तो अमच्चेण विण्णत्तो ।

३० कुतस्तस्या आश्वासः । एतेनाद्य सविशेषदर्शनेनातिभूमिं खलु तस्या अभि-
निवेशो गमिष्यति । अन्यच्च नन्दनस्य कारणान्महाराजो भर्तृदारिकां
प्रार्थयमानोऽमात्येन विज्ञप्तः ।

३३ प्रथ० । किं त्ति । किमिति ।

द्विती० । पहवदि णिअस्स कण्णआजणस्स महाराओ त्ति ।
ता जादो आमरणं क्खु मालदीए हिअअसल्लं माहवाणुराओ
३६त्ति तक्केमि । प्रभवति निजस्य कन्यकाजनस्य महाराज इति । तज्जात
आमरणं खलु मालत्या हृदयशल्यं माधवानुराग इति तर्कयामि ।

प्रथ० । अवि णाम भअवदी किं पि भअवदिच्चणं एत्थ दंस-
३२इस्सदि । अपि नाम भगवती किमपि भगवतीत्वमत्र दर्शयिष्यति ।

द्विती० । अइ असंबद्धमणोरहे एहि । अयि असंबद्धमनोरथे एहि ।
इति परिक्रम्य निष्क्रान्ते ।

प्रवेशकः ।

ततः प्रविशत्युपविष्टा सोत्कण्ठा मालती लवङ्गिका च ।

मालती । हुं । सहि तदो तदो । हुं । सखि ततस्ततः ।

४५ लवङ्गिका । तदो तेण महाणुभावेण उवणीदा मे इअं बउ-
लमाला । इति मालामर्पयति ।

ततस्तेन महानुभावेनोपनीता म इयं बकुलमाला ।

४६ माल० । गृहीत्वा सहर्षं निर्वर्ण्य । सहि एकपासविसमपडिबद्धा
क्खु एसा विरअणा । सखि एकपार्श्वविषमप्रतिबद्धा खल्वेषा विरचना ।
लव० । एत्थ दाव अरमणीअत्तणे तुमं जेव्व अवरज्झासि ।

५१अत्र तावदरमणीयत्वे त्वमेवापराध्यसि ।

१ कल्लं जेव्व णंदणस्स etc.

माल० । कथं विअ । कथमिव ।

लव० । जेण सो मुद्ददुव्वासामलङ्को तथा विहत्थीकिदो ।

५४ येन स मुग्धदूर्वारयामलाङ्गस्तथा विहस्तीकृतः ।

माल० । पिअसहि लवङ्गिण सर्वथा आसासणसीलासि ।

प्रियसखि लवङ्गिके सर्वथाश्वासनशीलासि ।

५७ लव० । सहि का एत्थ आसासणसीलदा । णं भणामि सो वि पिअसहीए मन्दमारुदुव्वेल्लेन्तप्पफुल्लपुण्डरीअविब्भमेहिं पढमारुद्ववलावलीविरअणावदेससंजमिदवलामोडिअवित्थ-
६०न्तेहिं लोअणेहिं विअम्भमाणविग्गअत्थिमिददीहपेरन्तपरि-
अत्तणाविलासतण्डविदभूलदाविडम्बिदाणङ्गसारङ्गविब्भमवि-
अडुं अवलोअअन्तो पच्चक्खीकिदो जेव्व ।

६३ सखि कात्राश्वासनशीलता । ननु भणामि सोऽपि प्रियसख्या मन्दमारुतो-
द्वेल्लत्प्रफुल्लपुण्डरीकविभ्रमाभ्यां प्रथमारब्धबकुलावलीविरचनापदेशसंयमित-
बलात्कारविस्तृताभ्यां लोचनाभ्यां विजृम्भमाणविस्मयास्तामितदीर्घपर्यन्त-
६६परिवर्तनाविलासताण्डवितभूलताविडम्बितानङ्गशारङ्गविभ्रमविदग्धवलोक्त-
न्रत्यक्षीकृत एव ।

6 no. Kupid's Grace Charmingly

माल० । लवङ्गिकां परिष्वज्य । अम्मो पिअसहि किं दाव तस्स
६९महाणुभावस्स साहाविआ जेव्व मुहुत्तसंणिधाइणो जणस्स
विप्पलम्भइत्तआ विलासा आदु जहा पिअसही संभावेदि ।

अम्मो प्रियसखि किं तावत्तस्य महानुभावस्य स्वाभाविका एव मुहूर्त-
७२संनिधायिनो जनस्य विप्रलम्भयितृका विलासा आहोस्विद्यथा प्रियसखी
संभावयति ।

लव० । विहस्य सासूयमिव । तुमं वि सहावेण जेव्व तस्सिं
७५अवसरे असंगीदअं णच्चाविदासि ।

त्वमपि स्वभावेनैव तस्मिन्नवसरेऽसंगीतकं नर्तित्वासि ।

१ सव्वदा २ °पल्हत्थ°, °प्पवलिअ° ३ विलासुल्लसिअ° ४ संमीदधं.

माल० । सलज्जम् । हुं तदो तदो । हुं ततस्ततः ।

७८ लव० । तदो पडिणिअत्तमाणजत्ताजणसंकुलेण अन्तरिदे तस्सि मन्दारिआए घरं उवगदम्हि । ताए क्खु चित्तफलअं पभादे हत्थीकिदं आसी ।

८१ ततः प्रतिनिवर्तमानयात्राजनसंकुलेनान्तरिते तस्मिन्मन्दारिकाया गृहमुप-
गतास्मि । तस्याः खलु चित्रफलकं प्रभाते हस्तीकृतमासीत् ।

माल० । किंणिमित्तं । किनिमित्तम् ।

८४ लव० । तं क्खु माहवाणुअरो कलहंसओ णाम कामेदि सा तस्स दंसइस्सदि त्ति । तदो पिअणिवेदिआ मन्दारिआ संवृत्ता ।

८७ तां खलु माधवानुचरः कलहंसकौ नाम कामयते सा तस्य दर्शयिष्यतीति ।
ततः प्रियनिवेदिका मन्दारिका संवृत्ता ।

माल० । स्वगतम् । णूणं तेणावि कलहंसएण तं पडिछन्दअं

९० अत्तणो पडुस्स दंसिदं भविस्सदि । प्रकाशम् । सहि किं दाणिं दे पिअं ।

नूनं तेनापि कलहंसकेन तत्प्रतिच्छन्दकमात्मनः प्रभोर्दर्शितं भविष्यति ।

९३ सखि किमिदानीं ते प्रियम् ।

लव० । एदं क्खु संदाविदस्स संदावआरिणो दुल्लहमणोर-
हावेसदूसहाआसदज्झन्ताचित्तस्स क्खणमेत्तणिव्वावअं तुह
९६ पडिछन्दअं । इति चित्रं दर्शयति ।

एतत्खलु संतापितस्य संतापकारिणो दुर्लभमनोरथावेशदुःसहायासदह्यमान-
चित्तस्य क्षणमात्रनिर्वापकं तव प्रतिच्छन्दकम् ।

९९ माल० । सहर्षं निर्वर्ण्य । अहो दाणिं पि हिअअस्स मे अर्णा-
सङ्को जेण एव्वं पि आसासणं विप्पलम्भोत्ति संभावेमि^१ ।
कधं अक्खराइं पि । इति वाचयति ।

१०२ 'जगति जयिनस्ते ते भावा नवेन्दुकलादय' इत्यादि पूर्वोक्तं पठित्वा सानन्दम् । महाभाअ सरिसं क्वु दे णिम्माणस्स वअणं मधुरदाए लक्खीअदि । दंसणं उण तक्कालमणोहरं परिणामदी-
१०५हसंदावदारुणं । धण्णाओ क्वु ताओ अम्मकाओ जाओ तुमं ण पेक्खन्ति पेक्खिअ वा अत्तणो हिअअस्स पहवन्ति । इति रोदिति ।

१०८ अहो इदानीमपि हृदयस्य मेऽनासङ्गो येनैवमप्याश्वासनं विप्रलम्भ इति संभावयामि । कथमक्षराण्यपि ।

महाभाग सदृशं खलु ते निर्माणस्य वचनं मधुरतया लक्ष्यते । दर्शनं १११पुनस्तत्कालमनोहरं परिणामदीर्घसंतापदारुणम् । धन्याः खलु ताः कन्यका यास्त्वां न प्रेक्षन्ते प्रेक्ष्य वात्मनो हृदयस्य प्रभवन्ति ।

लव० सहि किं एव्वं पि दे णत्थि आसासो ।

११४ सखि किमेवमपि ते नास्त्याश्वासः ।

माल० । सहि कथं । सखि कथम् ।

लव० । जस्स कारणादो उक्खण्डिअबन्धणं विअ कङ्कलि-
११७पल्लवं किलम्मन्तणोमालिआकुसुमणीसहा परिखिज्जसि सो वि जाणाविदो भअवदा मम्महेण संदावस्स दूसहत्तणं त्ति ।

यस्य कारणादुत्खण्डितबन्धनमिव कङ्कलिपल्लवं क्लाम्यन्नवमालिकाकुसुमनिः-
१२०सहा परिखिद्यसे सोपि ज्ञापितो भगवता मन्मथेन संतापस्य दुःसहत्वमिति ।

माल० । कुसलं दाणिं तस्स महाणुभावस्स भोदु मम उण दुल्लहो आसासो । सात्तम् । विसेसदो अज्ज पिअसहि ।

संस्कृतमाश्रित्य ।

मनोरागस्तीव्रं विषमिव विसर्पत्यविरतं

प्रमाथी निर्धूमो ज्वलति विधुतः पावक इव ।

१ कण्णआओ २ उक्खडिअ Com उत्खलित, ३ After पल्लवं जीविदं कथं वि धारयन्ती तुमं.

हिनस्ति प्रत्यङ्गं ज्वर इव गरीयानित इतो
न मां त्रातुं तातः प्रभवति न चाम्बा न भवती ॥१॥

कुशलमिदानीं तस्य महानुभावस्य भवतु मम पुनर्दुर्लभ आश्वासः ।
विशेषतोऽद्य प्रियसाखि ।

- ३ लव० । एव्वं जेव्व पञ्चक्खसोक्खदाइणो परोक्खदुक्खदूसहा
सज्जणसमाअमा होन्ति । अवि अ । जस्स वादाअणन्तरमुहु-
त्तदंसणेण सविसेससमिद्धहुदवहाअन्तपुण्णिमाचन्द्रोदआ णि-
६ करुणकामव्वावारसंसइदजीविदा दे सरीरावत्था तस्स जेव्व
संपत्तसविसेसदंसणा भविअ अज्ज संतप्पसि त्ति किं एत्थ
भणिदव्वं । ता पिअसहि सलाहणिज्जं दुल्लहमणोरहफलं
९ जीअलोअस्स गरुआणुराअसरिसं महाणुभाववल्लहसमाअमो
त्ति एत्तिअं जाणीमो ।

एवमेव प्रत्यक्षसौख्यदायिनः परोक्षदुःखदुःसहोः सज्जनसमागमा भवन्ति ।

- १२अपि च । यस्य वातायनान्तरमुदूर्तदर्शनेन सविशेषसमृद्धहुतवहायमानपूर्णिमा-
चन्द्रोदया निष्करुणकामव्यापारसंशयितजीविता ते शरीरावस्था तस्यैव संप्राप्त-
सविशेषदर्शना भूत्वाद्य संतप्यसीति किमत्र भणितव्यम् । तात्प्रियसाखि श्लाघ-
१५नीयं दुर्लभमनोरथफलं जीवलोकस्य गुरुकानुरागसदृशं महानुभाववल्लभसमा-
गम इत्येतावज्जानीमः ।

माल० । सहि दइदमालदीजीविदे साहसोवण्णासिणि अवेहि।
१८साखम् । अहवा अहं जेव्व वारं वारं पलोअअन्ती दुक्खव्व-
वत्थाविदधीरत्तणावट्टम्भेण अत्तणो हिअएण दूरविज्जम्भमाण-
दुव्विणअलहुएण एत्थ अवरज्झामि । तथा वि पिअसहि ।

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भूयः संस्कृतमाश्रित्य ।

ज्वलतु गॅगने रात्रौ रात्रावखण्डकलः शशी
दहतु मदनः किं वा मृत्योः परेण विधास्यति ।

१ असज्जन^० २ Com दुःसहायकारिणः ३ विलिज्जंतलज्जत्तणेण, विअ-
लिदलज्जेण for विज्जंभमाण ४ नगरे.

मम तु दयितः श्लाघ्यस्तातो जनन्यमलान्वया
कुलममलिनं न त्वेवायं जनो न च जीवितम् ॥२॥

सखि दयितमालतीजीविते साहसोपन्यासिनि अपेहि । अथवा अहमेव
वारंवारं प्रलोकयन्ती दुःखव्यवस्थापितधीरत्वावष्टम्भेनात्मनो हृदयेन दूर-
३ विजृम्भमाणदुर्विनयलघुकेनात्रापराध्यामि । तथापि प्रियसखि ।

लव० । स्वगतम् । एत्थ दाणिं को उवाओ । अत्रेदानी क उपायः ।
अथ नेपथ्यार्धप्रविष्टा ।

६ प्रतीहारी । एसा भअवदी कामन्दई । एषा भगवती कामन्दकी ।
उभे । किं भअवती । कि भगवती ।

प्रती० । भट्टिदारिअं दट्टुकामा आअदा । भर्तृदारिकां द्रष्टुकामागता ।

९ उभे० । तदो कि विलम्बीअदि । ततः कि विलम्ब्यते ।
प्रतीहारी निष्कान्ता । मालती चित्रं प्रच्छादयति ।

लव० । स्वगतम् । सुसमीहितं कखु जादं । सुसमीहितं खलुं जातम् ।

१२ ततः प्रविशति कामन्दक्यवलोकिता च ।

काम० । साधु सखे भूरिवसो साधु । प्रभवति निजस्य कन्य-
५ काजनस्य महाराज इत्युभयलोकाविरुद्धं । वर्चनमुपन्यस्तम् ।
१५ अपि च । अद्य मन्मथोद्यानवृत्तान्तेन भगवतो विधेरनुकूलताम-
१० वगच्छामि । बकुलावलीचित्रफलकव्यतिकरसंविधानकौतुकम्
१८ प्रमोदमुल्लासयति । इतरेतरानुरागो हि दारकर्मणि परार्थ्ये
१८ मङ्गलम् । गीतश्रायमर्थोऽङ्गिरसा यस्यां मनश्चक्षुषोरनुबन्धस्त-
स्यामृद्धिरिति ।

१ यदयं २ उत्तरमुप° ३ संविधानकम् for संविधानकौतुकम् ४ अङ्गम्
५ वाङ् before मनश्च° ६ निबन्धः

अव० । एसा मालदी । एषा मालती ।

२१ काम० । निर्वर्ण्य ।

निकामं क्षामाङ्गी सरसकदलीगर्भसुभगा
कलाशेषा मूर्तिः शशिन इव नेत्रोत्सवकरी ।
अवस्थामापन्ना मदनदहनोद्वाहविधुरा-
मियं नः कल्याणी रमयति मनः कम्पयति च ॥३॥

अपि च । परिपाण्डुपांसुलकपोलमाननं
दधती मनोहरतरत्वमागता ।
रमणीयजन्मनि जने परिभ्रम-
ल्लूलितो विधिर्विजयते हि मान्मथः ॥४॥

नियतमनया संकल्पनिर्मितः प्रियसमागमोऽनुभूयते । तथा
ह्यस्याः

नीवीबन्धोच्छवसनमधरस्पन्दनं दोर्विषादः
स्वेदैश्चक्षुर्मसृणमधुराकेकरस्निग्धमुग्धम् ।
गात्रस्तम्भः स्तनमुकुलयोरुत्प्रवन्धः प्रकम्पो
गण्डाभोगे पुलकपटलं मूर्च्छना चेतना च ॥५॥

इत्युपसर्पति । लवङ्गिका मालतीं चालयति । उभे उत्तिष्ठतः ।

माल० । भवदि वन्दामि । भगवति वन्दे ।

३ काम० । महाभागे समीहितफलभाजनं भूयाः ।

लव० । सुविहिदं आसणं । एत्थ उवविसदु भवदि ।
सुविहितमासनम् । अत्रोपविशतु भगवती ।

६ सर्वा उपविशन्ति ।

माल० । कुशलं भवदीयं । कुशलं भगवत्याः ।

काम० । निःश्वस्य । कुशलमिव ।

९ लव० । स्वगतम् । पत्थावणा क्वु एसा कवडणाडअस्स ।
 प्रकाशम् । गरुअवाहत्थम्भमन्थरिदकण्ठपडिलग्गणीसासं अ-
 ण्णारिसं जेव्व भअवदीए वअणं । ता किं दाणि उव्वेअकारणं
 १२भविस्सदि ।

प्रस्तावना खल्वेषा कपटनाटकस्य । गुरुकबाष्पस्तम्भमन्थरितकण्ठप्रतिल-
 म्निःश्वासमन्यादशमेव भगवत्या वचनम् । तत्किमिदानीमुद्वेगकारणं
 १५भविष्यति ।

काम० । नन्वयमेव चीरचीवरविरुद्धः परिचयः ।

लव० । कथं विअ । कथमिव ।

१८ काम० । अयि त्वमपि किं न जानासि ।

इदमिह मदनस्य जैत्रमखं सहजविलासनिबन्धनं शरीरम् ।
 अनुचितवरसंप्रयोगशोच्यं विफलगुणातिशयं भविष्यतीति॥६॥

मालती वैचित्यं नाटयति ।

लव० । अत्थि एदं णरेन्दवअणाणुरोहिणा अमच्चेण णन्द-
 ३ णस्स पडिवण्णा मालदिति सअलो जणो अमच्चं जुगुच्छेदि ।
 अस्त्येतन्नरेन्द्रवचनानुरोधिनामात्येन नन्दनस्य प्रतिपन्ना मालतीति सकलो
 जनोमात्यं जुगुप्सते ।

६ माल० । स्वगतम् । कथं उवहारीकिदमिह राइणो तादेण ।
 कथमुपहारीकृतास्मि राज्ञस्तातेन ।

काम० । आश्चर्यम् ।

गुणापेक्षाशून्यं कथमिदमुपक्रान्तमथवा

कुतोऽपत्यस्नेहः कुटिलनयनिष्णातमनसाम् ।

इदं त्वैदंपर्यं यदुत नृपतेर्नर्मसचिवः

सुतादानान्मित्रं भवतु स हि नो नन्दन इति ॥७॥

माल० । स्वगतम् । राआराहणं क्वु तादस्स गरुअं ण उण
 । मालदी । राजाराधनं खलु तातस्य गुरुकं न पुनर्मालती ।

३ लव० । एवं जघा भवदीए आणत्तं । अण्णधा तस्सि वरे
दुहंसणे अदिक्कन्तजोव्वणे किं त्ति ण विआरिदं अमच्चेण ।

एवं यथा भगवत्याज्ञप्तम् । अन्यथा तस्मिन्वरे दुर्दर्शनेऽतिक्रान्तयौवने
६ किमिति न विचारितममात्येन ।

माल० । स्वगतम् । हा हदग्ग्हि समुत्थिदाणत्थवज्जपडणा
मन्दभाइणी । हा हतास्मि समुत्थितानर्थवज्जपतना मन्दभागिनी ।

९ लव० । ता भवदि पसीद परित्ताहि इमादो जीविदमरणादो
पिअसहिं । तवाधि एसा दुहिदा जेव्व ।

तद्भगवति प्रसीद परित्रायस्वास्माज्जीवितमरणात्प्रियसखीम् । तवाप्येषा दुहितैव ।

१२ काम० । अयि सरले किमत्र मया भगवत्या शक्यम् । प्रभवति
प्रायः कुमारीणां जनयिता दैवं च । यच्च किल कौशिकी शकुन्त-
ला दुप्यन्तमुर्वशी चाप्सराः पुरुरवसं चकम इत्याख्यानविद्-
आचक्षते वासवदत्ता च संजयाय राज्ञे पित्रा दत्तमात्मानमुद-
यनाय प्रायच्छदित्यादि तदपि साहसाभासमित्यनुपदेष्टव्य
एवायमर्थः । सर्वथा

राज्ञः प्रियाय सुहृदे सचिवाय कार्या-
द्वत्यात्मजां भवतु निर्वृतिमानमात्यः ।

दुर्दर्शनेन घटतामियमप्यनेन

धूमग्रहेण विमला शशिनः कलेव ॥८॥

माल० । साखं स्वगतम् । हा ताद तुमं पि मम णाम एवं त्ति
सव्वधा जिदं भोअतिह्णए ।

३ हा तात त्वमपि मम नामैवमिति सर्वथा जितं भोगतृष्णया ।

अव० । चिराइदं भवदीए । णं भणामि अस्सत्थसरीरो
महाभाओ माहवो त्ति ।

१ समुवट्ठिदाणत्थ० २ साहसकल्पम् ३ भार्या ४ चित्तो.

६ चिरायितं भगवत्या । ननु भणाम्यस्वस्थशरीरो महाभागो माधव इति ।

काम० । इदं गम्यते । वत्से अनुजानीहि माम् ।

लव० । जनान्तिकम् । सहि मालदि संपदं भवदीस-
९ आसादो तस्स महाणुभावस्स उगमं जाणीमो ।

सखि मालति सांप्रतं भगवतीसकाशात्तस्य महानुभावस्योद्गमं जानीमः ।

माल० । सहि अत्थि मे कोदूहलं । सखि अस्ति मे कौतूहलम् ।

१२ लव० । प्रकाशम् । को एसो माहवो णाम जस्स भवदी
सिणेहगरुअं अत्ताणं धारेदि ।

क एष माधवो नाम यस्य भगवती स्नेहगुरुकमात्मानं धारयति ।

१५ काम० । अप्रास्ताविकी महत्येषा कथा ।

लव० । तधावि आचक्खदु भवदी । पसादं करेदु ।

तथाप्याचष्टां भगवती । प्रसादं करोतु ।

१८ काम० । श्रूयताम् । अस्ति विदर्भाधिपस्य नरपतेरमात्यः
समग्रधुर्यपुरुषप्रकाण्डचक्रचूडामणिर्देवरातो नाम यमशेष-
भुवनमहनीयपुण्यमहिमानमात्मनः सूतीर्थ्यं पितैव ते जानाति
२१योऽसौ यादृशश्चेति । अपि च ।

व्यतिकरितदिगन्ताः श्वेतमानैर्यशोभिः

सुकृताविलासितानां स्थानमूर्जस्वलानाम् ।

अकलितमहिमानः केतनं मङ्गलानां

कथमपि भुवनेऽस्मिस्तादृशाः संभवन्ति ॥९॥

माल० । जनान्तिकम् । सहि तं क्खु भवदीगाहिदणामहेअं
सव्वदा तादो सुमरेदि ।

३ सखि तं खलु भगवतीगृहीतनामधेयं सर्वदा तातः स्मरति ।

लव० । सहि समं किले विज्जाहिगमो किदो त्ति तक्कालवे-
दिणो मन्तअन्ति ।

१ गमनाय after माम् २ भवदीए तित्थसआसादो after किल.

६ सखि समं किल विद्याधिगमः कृत इति तत्कालवेदिनो मन्त्रयन्ते ।

काम० । तत उदयगिरेरिवैक एव
स्फुरितगुणद्युतिसुन्दरः कलावान् ।
इह जगति महोत्सवस्य हेतु-
नेयनवतामुदियाय बालचन्द्रः ॥१०॥

लव० । जनान्तिकम् । सहि अवि णाम माधवो भवे ।
सखि अपि नाम माधवो भवेत् ।

काम० । असौ विद्याधारः शिशुरपि विनिर्गत्य भवना-
दिहायातः संप्रत्यविकलशरच्चन्द्रमधुरः ।
यदालोकस्थाने भवति पुरमुन्मादतरलैः
कटाक्षैर्नारीणां कुवलयितवातायनमिव ॥११॥

अत्र बालसुहृदा मकरन्देन सह विद्यामान्वीक्षिकीमधिग-
च्छति । एष माधवो नाम ।

३ माल० । सानन्दं जनान्तिकम् । सहि सुदं तुए । सखि श्रुतं त्वया ।

लव० । सहि कुदो वा महोदहिं वज्जिअ पारिजादस्स उग्ग-
मो त्ति । सखि कुतो वा महोदधिं वर्जयित्वा पारिजातस्योद्गम इति ।

६ नेपथ्ये शङ्खध्वनिः ।

काम० । अहो कालातिपातः । संप्रति हि ।

क्षिपन्निद्रामुद्रां मदनकलहच्छेदसुलभा-
मवासोत्कण्ठानां विहगमिथुनानां प्रथमतः ।
दधानः सौधानामलघुषु निकुञ्जेषु घनता-
मसौ संध्याशङ्खध्वनिरतिभूतः खे विचरति ॥१२॥

वत्से सुखं स्थायिताम् । इत्युत्तिष्ठति ।

माल० । अपवार्य । कथं उवहारीकिदास्मि राइणो तादेण ॥
 ३ राआराहणं खलु तादस्स गरुअं ण उण मालदी । सासम् । हा
 ताद तुमं पि णाम मम एव्वं त्ति सव्वधा जिदं भोअतिह्णाय ।
 सानन्दम् । कथं महाकुलप्पभवो वि सो महाभाओ । सुभणिदं
 ६ पिअसहीए कुदो वा महोदहिं वज्जिअ पारिजादस्स उग्गमो
 त्ति । अवि णाम तं पुणो वि पेक्खिस्सं ।

कथमुपहारीकृतास्मि राजस्तातेन । राजाराधानं खलु तातस्य गुरुकं न
 ९ पुनर्मालती । हा तात त्वमपि नाम ममैवामिति सर्वथा जितं भोगतृष्णया ।
 कथं महाकुलप्रभवोऽपि स महाभाग । सुभणितं प्रियसख्या कुतो वा महोदधि
 वर्जयित्वा पारिजातस्योद्गम इति । अपि नाम तं पुनरपि प्रेक्षिष्ये ।

१२ लव० । अवलोइदे इदो इदो एदिणा सोवाणेण ओदरम्ह ।

अवलोकिते इत इत एतेन सोपानेनावतरावः ।

काम० । अपवार्य । साधु संप्रति मया तटस्थयैव मालतीं प्रति
 १५निसृष्टार्थदूतीवृत्तस्य लघूकृतो भारः । तथा हि ।

धरेऽन्यस्मिन्द्वेषः पितरि विचिकित्सा च जनिता
 पुरावृत्तोद्धारैरपि च कथिता कार्यपदवी ।
 स्तुतं माहाभाग्यं यद्भिजनतो यच्च गुणतः
 प्रसङ्गाद्भ्रत्सस्येत्यथ खलु विधेयः परिचयः ॥१३॥

इति निष्क्रान्ताः सर्वे ।

धवलगृहो नाम द्वितीयोऽङ्कः ।

तृतीयोऽङ्कः ।

ततः प्राविशति बुद्धरक्षिता ।

३ बुद्ध० । आकाशे । अधलोद्भेदे अवि जाणासि कर्हि भव-
दित्ति ।

अवलोकिते अपि जानासि क्व भगवतीति ।

६ प्रविश्य । अवलोकिता । उपसृत्य । बुद्धरक्षिते किं पमुद्दासि ।
को विअ कालो भवदीए पिण्डवाद्वेलां वज्जिअ मालदिं
अणुवट्टमाणए ।

९ बुद्धरक्षिते किं प्रमुग्धासि । क इव कालो भगवत्याः पिण्डपातवेलां वर्ज-
यित्वा मालतीमनुवर्तमानायाः ।

बुद्ध० । हुं तुमं उण कर्हि पत्थिदासि ।

१२ हुं त्वं पुनः कुत्र प्रास्थितासि ।

अव० । अहं क्व भवदीए माधवसआसं अणुप्पेसिदा ।
संदिट्ठं अ तस्स संकरघरसंबद्धं कुसुमाअरं णाम उज्जाणं गदुअ
१५कुब्जअणिउअपरन्तरत्तासोअगहणे चिट्ठं त्ति । गदो अ तत्थ
माहवो ।

अहं खलु भगवत्या माधवसकाशमनुप्रेषिता । संदिष्टं च तस्य शंकर-
१८गृहसंबद्धं कुसुमाकरं नामोद्यानं गत्वा कुब्जकनिवृब्जपर्यन्तरत्ताशोकगहने
तिष्ठेति । गतश्च तत्र माधवः ।

बुद्ध० । किं त्ति तर्हि माहवो अणुप्पेसिदो ।

किमिति तत्र माधवोऽनुप्रेषितः ।

अव० । अज्ज कर्सेणचउद्दिसित्ति भवदीए समं मालदी
संकरघरं गमिस्सदि । तदो एवं किल सोहगं वड्ढदि त्ति देव-

१ गच्छसि २ किसण.

मा... ३

२४ दाराहणणिमित्तं सहत्थकुसुमावचअं उद्दिसिअ लवङ्गिआदुदि-
अं मालदिं भवदी जेव्व कुसुमाअरुज्जाणं आणइस्सदि तदो
अण्णोण्णदंसणं भोदु त्ति । तुमं उण कर्हि पत्थिदा ।

२७ अद्य कृष्णचतुर्दशीति भगवत्या समं मालती शंकरगृहं गमिष्यति । तत
एवं किल सौभाग्यं वर्धत इति देवताराधननिमित्तं स्वहस्तकुसुमावचयमुद्दिश्य
लवङ्गिकाद्वितीयां मालतीं भगवत्येव कुसुमाकरोद्यानमानेष्यति ततोऽन्योन्य-
३०दर्शनं भवत्विति । त्वं पुनः क्व प्रस्थिता ।

बुद्ध० । अहं क्वु संकरघरं जेव्व पत्थिदाए पिअसहीए
मदअन्तिआए आमन्तिदा । तदो भवदीए पाअवन्दणं कदुअ
३३र्त्तहिं गच्छामि ।

अहं खलु शंकरगृहमेव प्रस्थितया प्रियसख्या मदयन्तिकयामन्त्रिता ।
ततो भगवत्याः पादवन्दनं कृत्वा तत्र गच्छामि ।

३६ अव० । तुमं क्वु भवदीए जस्सि पओअणे णिउत्ता तत्थ
को बुत्तन्तो ।

त्वं खलु भगवत्या यस्मिन्प्रयोजने नियुक्ता तत्र को वृत्तान्तः ।

३९ बुद्ध० । मए क्वु भवदीए समादेशेण तासु तासु वीसम्भ-
कधासु ईरिसो तारिसो त्ति मअरन्दस्स उअरि पिअसहीए
मदअन्तिआए दूरं आरोविदो परोक्खाणुराओ । एसो अ से
४२मणोरहो अवि णाम तं पेक्खामि त्ति ।

मया खलु भगवत्याः समादेशेन तासु तासु विसम्भकथास्वीदृशस्तादृश
इति मकरन्दस्योपरि प्रियसख्या मदयन्तिकाया दूरमारोपितः परोक्षानुरागः ।
४५एष च तस्या मनोरथोऽपि नाम तं प्रेक्ष इति ।

अव० । साहु बुद्धरक्खिदे साहु । साधु बुद्धरक्षिते साधु ।

बुद्ध० । एहि गच्छमह । एहि गच्छावः ।

१ जेव्व after तर्हि २ संकधासु ३ पेक्खिस्सं.

४८

इति परिक्रम्य निष्क्रान्ते ।

प्रवेशकः ।

ततः प्रविशति कामन्दकी ।

५५.

काम० । तथा विनयनम्रापि मया मालत्युपायतः ।

नीता कतिपयाहेन सखीविस्मम्भसेव्यताम् ॥१॥

संप्रति हि । व्रजति विरहे वैचित्यं नः प्रसीदति संनिधौ

रहसि रमते प्रीत्या वाचं ददात्यनुवर्तते ।

गमनसमये कण्ठे लग्ना निरुध्य निरुध्य मां

सपदि शपथैः प्रत्यावृत्तिं प्रणम्य च याचते ॥२॥

इदं च तत्र साधीयः प्रत्याशानिबन्धनम् ।

शाकुन्तलादीनितिहासवादान्प्रस्तावितानन्यपरैर्वचोभिः ।

श्रुत्वा मदुत्सङ्गनिवेशिताङ्गी चिराय चिन्तास्तिमितत्वमेति ॥३॥

तदद्य माधवसमक्षमुत्तरमुपकमिष्ये । नेपथ्याभिमुखमवलोक्य ।
वत्से इत इतः ।

३

ततः प्रविशति मालती लवङ्गिका च ।

माल० । कथं उवहारीकिदग्निह इत्यादि पूर्वोक्तं पठति ।

लव० । सहि एसो क्वु मडुरमडुरसोल्लोलमञ्जरीकवलणके-
६ लिर्कलकोइलउलकोलाहलाकुलिदसहआरासिहरुड्डीणचडुलच-
ञ्चरीअणिअरव्वइअरुहलिददलकरालचम्पआहिवासमणोहरो
मरालमंसलजहणपरिणाहुव्वहणमन्थरोरुभरविसंदुलक्खलिद-

७

चलणसंचारमसिणगमणोवणीदसेअसीअरसुहाबिन्दुइज्जन्तमु-
द्धमुहचन्दचन्दणाअमाणसीअलफंसो तुमं परिस्सअदि कुसु-
माअरुज्जाणमारुदो । ता पविसग्गह । परिक्रम्य प्रविशतः ।१ ° याहोभिः २ वदति ३ दायं ४ कण्ठा°; लग्ना कण्ठे ५ च मां बलात्
for निरुध्य मां ६ कलहकुविद for कल.

१२ साखि एष खलु मधुरमधुरसार्द्रार्द्रमञ्जरीकवलनकेलिकलकोकिलकुलकोलाह-
लाकुलितसहकाराशिखरोड्डीनचटुलचञ्चरीकनिकरव्यतिकरोद्दलितदलकरालचम्प-
काधिवासमनोहरो मरालमांसलजघनगरिणाहोद्गहनमन्थरोरुभराविसंघुलस्खलित-
१५ चरणसंचारमसृणगमनोपनीतस्वेदशीकरसुधाबिन्दूयमानमुग्धमुखचन्द्रचन्दनाय-
मानशीतलस्पर्शस्त्वां परिष्वजति कुसुमाकरोद्धानमारुतः । तत्प्रविशावः ।

ततः प्रविशति माधवः ।

१८ माध० । सहर्षम् । हन्त परागता भगवती । इयं हि मम
आविर्भवन्ती प्रथमं प्रियायाः सोच्छवासमन्तःकरणं करोति ॥
संतापदग्धस्य शिखण्डियूनो वृष्टेः पुरस्तादचिरप्रभेव ॥४॥
दिष्टया लवङ्गिकाद्वितीया मालत्यपि ।

१ । आश्चर्यमुत्पलदृशो वदनामलेन्दु-
सांनिध्यतो मम मुहुर्जडिमानमेत्य ।
जात्येन चन्द्रमणिनेव महीधरस्य
संचार्यते द्रवमयो मनसा विकारः ॥५॥

संप्रति रमणीयतरा मालती ।

ज्वलयति मनोभवाऽग्निं मदयति हृदयं कृतार्थयति चक्षुः ।
परिमृदितचम्पकावलिविलासलुलितालसैरङ्गैः ॥६॥

माल० । सहि इमांसि कुजअणिउञ्जे कुसुमाइ अवचिणुरह ॥

साखि अस्मिन्कुञ्जकनिकुञ्जे कुसुमान्यवचिनुवः ।

माध० । प्रथमंप्रियावचनसंश्रवस्फुर-
त्पुलकेन संप्रति मया विडम्ब्यते ।
घनराजिनूतनपयःसमुक्ष्ण-
क्षणबद्धकुड्मलकदम्बडम्बरः ॥७॥

१ पुनर्ज २ जाड्येन ३ संचार्यते, संवार्यते ४ ध्रुवमयो ५ मनसो ६ काली
for °कावाले ७ °लकैः for °लसैः ८ प्रथमं ९ संस्तव १० मयावलम्ब्यते
११ समक्षणं १२ प्रातिबद्ध. *The first 3 lines of the text are*

लव० । सहि एवं करेऽह । पुष्पावचयं नाटयतः । साखि एवं कुर्वः ।

माध० । अपरिमेयाश्चर्यमाचार्यकं भगवत्याः ।

३ माल० । इदो वि अण्णस्सि अवचिणुमह । इतोऽप्यन्यस्मिन्नव-
चिनुवः ।

काम० । मालतीं परिष्वज्य । अयि विरम । निःसहासि जाता ।

६ तथाहि ।

स्खलयति वचनं ते संसर्षत्यङ्गमङ्गं
जनयति मुखचन्द्रोद्भासिनः स्वेदबिन्दून् ।
मुकुलयति च नेत्रे सर्वथा सुभ्रु खेद-
स्त्वयि विलसति तुल्यं वल्लभालोकनेन ॥८॥

मालती लज्जते ।

• लव० । सोहणं भवदीए आणत्तं । शोभनं भगवत्याज्जप्तम् ।

३ माध० । हृदयंगमः परिहासः ।

काम० । तदास्यताम् । किञ्चिदाख्येयमाख्यातुकामास्मि ।

सर्वा उपविशन्ति ।

६ काम० । मालत्याश्चिवुकमुन्नमय्य । शृणु विचित्रमिदं सुभगे ।

माल० । अवहिदमिह । अवहितास्मि ।

काम० । अस्ति तावदेकदा प्रसङ्गतः कथित एव मया माध-

९ वाभिधानः कुमारो यस्त्वमिव मामकीनस्य मनसो द्वितीयं
निबन्धनम् ।

▶ लव० । सुमरामो । स्मरामः ।

१२ काम० । स खलु मन्मथोद्यानयात्रादिवसात्प्रभृति दुर्मना-
यमानः परवानिव शरीरोपतापेन ।

१ संश्रयति २ °न्द्रोल्लासि° ३ गात्र for सुभ्रु ४ धनं ५ स्मरारोप°

यदिन्दावानन्दं प्रणयिनि जने वा न भजते
 व्यनक्त्यन्तस्तापं तदयमतिधीरोऽपि विषमम् ।
 प्रियङ्गुश्यामाङ्गप्रकृतिरपि चापाण्डुमधुरं
 वपुः क्षामं क्षामं वहति रमणीयश्च भवति ॥९॥

लव० । एदं पि तस्सि अवसरे भवअदिं तुवराअन्तीए अव-
 लोइदाए उदीरिदं आसी अस्सत्थसरीरो माहवो त्ति ।

३ एतदपि तस्मिन्नवसरे भगवती त्वरयन्त्यावलोकितयोदीरितमासीदस्वस्थंशरीरो
 माधव इति ।

काम० । यावदशृणवं मालत्येवास्य मन्मथोन्मादहेतुरिति ।
 ६ ममापि स एव निश्चयः । कुतः

अनुभवं वदनेन्दुरुपागम-
 न्नियतमेर्षं यदस्य महात्मनः ।
 क्षुभितमुत्कलिकातरलं मनः
 पय इव स्तिमितस्य महोदधेः ॥१०॥

माध० । अहो उपन्यासशुद्धिः । अहो महत्त्वारोपणे यतः । अथवा

शास्त्रेषु निष्ठा सहजश्च बोधः
 प्रागल्भ्यमभ्यस्तगुणा च वाणी ।
 कालानुरोधः प्रतिभानवत्त्व-
 मेते गुणाः कामदुर्घाः क्रियासु ॥११॥

काम० । अतस्तेन जीवितादुद्विजमानेन दुष्करमपि न
 किञ्चिन्न क्रियते । असौ हि

धत्ते चक्षुर्मुकुलिनि रणत्कोकिले बालचूते
 मार्गे गात्रं क्षिपति बकुलामोदगर्भस्य वायोः ।

१ च मनोज्ञश्च २ °थोन्माथ ३ अनुगमं ४ °मेव ५ शास्त्रे प्रतिष्ठा ६ काला-
 वबोधः, कालानुरोधप्र° ७ दुहः.

दाहंप्रेम्णा सरसबिसिनीपत्रमात्रान्तरायै-
स्ताम्यन्मूर्तिः श्रयति बहुशो मृत्यवे चन्द्रपादान् ॥१२॥

माध० । अन्य एवाश्रुणः कथाप्रकारो भगवत्याः ।

माल० । स्वगतम् । अदिदुक्करं करेदि । अतिदुष्करं करोति ।

३ काम० । तदेवं प्रकृत्या सुकुमारः कुमारः कदाचिदप्यन्यत्रा-
परिक्लिष्टपूर्वस्तपस्वी यतोऽधुना शक्यमनेन मरणमप्यनुभवि-
तुम् ।

६ माल० । जनान्तिकम् । सहि अत्तणो कारणादो तस्स सव्व-
लोआलंकारभूदस्स किं पि आसङ्गन्तीए भअवदीए भीदावि-
दग्धि । तां किं दाणिं एत्थ पडिवाजिस्सं ।

९ माखि आत्मनः कारणात्तस्य सर्वलोकालंकारभूतस्य किमप्याशङ्कमानया
भगवत्या भीतायितास्मि । तत्किमिदानीमत्र प्रतिपत्स्ये ।

माध० । दिष्ट्यानुकम्पितोऽस्मि भगवत्या ।

१२ लव० । भअवदी एवंवादिणित्ति आचक्खीअदि । अम्हाणं पि
भट्टिदारिआ भवणासण्णरच्छामुहमुहुत्तमण्डणस्स तस्स ज्जेव्व
बहुसो अणुभूददंसणा भविअ रविकिरणासिलिट्ठमुद्धकमलिणी-

१५ कन्दसुन्दरावअवसोहाविभाविदाणङ्गवेअणाधिअदररमणीआ
वि परिअणं दुम्मेइ । णाभिणन्ददि केलिकलाओ केवलं कमला-
अन्तकन्तहत्थपलहत्थगण्डमण्डला दिअसं गमेदि । अवि अ ।

१८ विअसिआरविन्दमअरन्दणीसन्दसुन्दरेण दरदलिदकुन्दमाअन्द-
महुविन्दुसंदोहवाहिणा भवणुज्जाणपेरन्तमारुदेण उत्तम्मदि ।

भगवत्येवंवादिनीत्याख्यायते । अस्माकमपि भर्तृदारिका भवनासन्नरथ्या-
२१ मुखमुहूर्तमण्डनस्य तस्यैव बहुशोनुभूतदर्शना भूत्वा रविकिरणाश्लिष्टमुग्ध-
कमलिनीकन्दसुन्दरावयवशोभाविभावितानङ्गवेदनाधिकतररमणीयापि परिजनं

१ दाह २ पद्मपत्रां ३ °न्तरायं ४ ण जाणामि after ता ५ मअणुज्जाणं

दुनोति । नाभिनन्दति केलिकलाः केवलं कमलायमानकान्तहस्तपर्यस्तगण्ड-
२४मण्डला दिवसं गमयति । अपि च । विकसितारविन्दमकरन्दनिःस्यन्दसुन्दरेण
दरदलितकुन्दमाकन्दमधुबिन्दुसंद्रोहघाहिना भवनोद्यानपर्यन्तमारुतेनोत्ताम्य-
ति । >

२७ जं अ तस्सि जत्तादिअहे णिअमहूसवाब्भुदअदंसणपडिव-
णरूवस्स भअवदो कामस्स विअ कामकाणणालंकारभारिणो
तस्स विविहविब्भमाहिरामं अणुरूआणुराआणुबन्धमहग्घीकि-
३०दजोव्वणारम्भं अण्णोण्णदिट्ठिविणिवादवञ्चणावसरजूरविदचि-
त्ततुवरन्तकोदहलं समुल्लसिदसद्धसत्थम्भमन्थरावअवपाडिल-
ग्गसेअपुलअउक्कम्पसुन्दरं आणन्दिदसहीअणं पिअसहीए पर-
३३परावलोअणसुहं समासादिदं तदो पडुदि सविसेसदूसहा-
आसविअम्भमाणुद्दामदेहदाहदारुणं दसापरिणामं अणुभवन्ती
मुहुत्तमेत्तसंपत्तपुण्णचन्द्रोदआ विअ बालकमलिणी पम्मला-
३६अदि ।

यच्च तस्मिन्यात्रादिवसे निजमहोत्सवाभ्युदयदर्शनप्रतिपन्नरूपस्य भगवतः
कामस्यैव कामकाननालंकारकारिणस्तस्य विविधविभ्रमाभिराममनुरूपानु-
३९ रागानुबन्धमहाधीकृतयौवनारम्भमन्योन्यदृष्टिविनिपातवञ्चनावसरखिद्यमानचि-
त्तत्वरमाणकौतूहलं समुल्लसितसाध्वसस्तम्भमन्थरावयवप्रतिलम्नस्वेदपुलको-
त्कम्पसुन्दरमानन्दितसखीजनं प्रियसख्या परस्परावलोकनसुखं समासादितं
४२ततः प्रभृति सविशेषदुःसहायासविजृम्भमाणोद्दामदेहदाहदारुणं दशापरिणाम-
मनुभवन्ती मुहूर्तमात्रसंप्राप्तपूर्णचन्द्रोदयेव बालकमलिनी प्रम्लायति ।

तहावि अ मुहुत्तमेत्तहिअअविणिहिदिणिम्माअन्तवल्लहसमा-
४५अमा णिब्भरसलिलासारसिच्चमाणेव्व मेइणी सीदलाअदि त्ति
जाणामि । जेण पप्फुरिदकन्तदसणच्छुदुच्छलन्तदन्तमुत्ति-
आवलिकन्तिसविसेससोहिदं निरन्तरुल्लसिदपुलअपम्लहकन्त-
४८कवोलघोलन्तसंतदाणन्दबाहत्थवअं ईसिविअसिअणिप्फन्द-
मन्दातारुत्ताणमसिणमउलाअन्तणेत्तणीलुप्पलं अविरलुद्धि-

ण्णसेअजलबिन्दुसुन्दरललाटपट्टणवचन्दलेहामणोहरं मुद्धमु-
५१हपुण्डरीअं उव्वहन्ती विअडूसहअरीचित्तसंसइदकोमारभावा
भोदि ।

तथापि च मुहूर्तमात्रहृदयविनिहितनिर्मायमाणवल्गुभसमागमा निर्भरसालि-
५४लासारासिच्यमानेव मेदिनी शीतलायत इति जानामि । येन प्रस्फुरितकान्तद-
शनच्छदोच्छलदन्तमुक्तिकावलिकान्तसविशेषशोभितं निरन्तरोल्लसितपुल-
कपक्षमलकान्तकपोलघूर्णमानसंततानन्दबाष्पस्तबकमीषाद्विकसितनिष्पन्दमन्द-
तारोत्तानमसृणमुकुलायमाननेत्रनीलोत्पलमविरलोद्भिन्नस्वेदजलबिन्दुसुन्दरलला-
टपट्टनवचन्द्रलेखात्मनोहरं मुग्धमुखपुण्डरीकमुद्धहन्ती विदग्धसहचरीचित्त-
संशयितकौमारभावा भवति ।

६० किं अ । उहामसासिमऊहणिउरुम्बचुम्बिदपउत्तणीसन्दचन्द-
मणिहारधारिणी पउरकपूरसविसेससिसिरचन्दणरसच्छडा-
सारणिअरदन्तुरिदवालकदलीवत्तसंवाहणादिव्वावारतुवरन्त-
६३सहअरीसत्थविरइदोवणीदकमलिणीदलजलद्वासअणीए उ-
णिणद्दा रअणीओ गमेदि ।

किं च । उहामशाशिमयूखनिकुरुम्बचुम्बितप्रवृत्तनिःस्यन्दचन्द्रमणिहार-
६६धारिणी प्रचुरकपूरसविशेषाशिशिरचन्दनरसच्छटासारनिकरदन्तुरितबाल-
कदलीपत्रसंवाहनादिव्यापारत्वरमाणसहचरासार्थविरचितोपनीतकमलिनीदल-
जलाद्राशयनीय उन्निद्रा रजनीर्गमयति ।

६९ कथं वि उवलद्धणिद्दासुहा सेअपज्झरिदपादपल्लवुव्वन्त-
पिण्डालत्तअरसा थरथराअन्तपीवरोरुमूलविसंवादिदणीवीब-
न्धणा उक्खुब्भन्तहिअअन्तरुत्तरंगणीसासविसमुच्छसन्तपम्ह-
७२लपओहरोवरिणिहिदवेवन्तभुअलदावेढबन्धणा झत्ति पडिबो-
धवेलाविसाज्जिदुव्विण्णदिट्ठिविणिवादविण्णादसुण्णसअणिज्ज-
संजादमोहमीलन्तलोअणा ससंभमसहीअणपअत्तपडिवण्णमु-
७५च्छाविच्छेअसमअसंगलिददीहणीसाससेसजीविदा किंकादव्व-

मूढदाप पढमप्पत्थिदणिअजीविदावसाणं दुव्वारदेव्वविलंसि-
दोवालम्भमेत्तव्वावारं अम्हारिसं जणं करेदि ।

- ७८ कथमप्युपलब्धनिद्रासुखा स्वेदप्रसृतपादपल्लवोद्धान्तपिण्डालक्तकरसा थर-
थरायमानपीवरोरुमूलविसंवदितनीवीबन्धनोत्क्षुभ्यद्भृदयान्तरोत्तरंगनिःश्वासवि-
षमोच्छ्वसत्पक्ष्मलपयोधरोपरिनिहितवेपमानभुजलतावेष्टबन्धना झटिति प्रति-
८१ बोधवेलाविसर्जितोद्विभ्रदृष्टिविनिपातविज्ञातशून्यशयनीयसंजातमोहमाल्लोचना
ससंभ्रमसखीजनप्रयत्नप्रतिपन्नमूर्छाविच्छेदसमयसंगालितदीर्घनिःश्वासशेषजीवि-
ता किं कर्तव्यमूढतया प्रथमप्रार्थितनिजजीवितावसानं दुर्वारदैवविलसितो-
८४ पालम्भमात्रव्यापारमस्मादृशं जनं करोति ।

ता पेक्खदु भअवदी इमेसु दाव लावणणभूइट्टुणिम्माणपरि-
वेलेवेसु अङ्गेषु दारुणविअम्भिदस्स किअच्चिरं कुसलावसाणदा
८७मम्महस्स भविस्सदि कधं अ इमाइं रमणकेलिकलहकोवोवरा-
अपल्लविअकेरलीकवोलकोमलुव्वेल्लन्तविमलचन्दचन्दिओहाम-
द्लिदातिमिरावरणाइं विहावरीमुहाइं । इमे अ उल्लसिददुद्धसि-
९०न्धुपूरधवलुज्जलजोणहाजलप्पक्खालिदगअणङ्गणा परिमलिद-
पाडलावउलणिम्महणबहलपरिमलुग्गारसंवलणमसिणमंसला-
अन्तमलअमारुदुद्धूमाविददहदिसामुहा वसन्तरअणीपरिणाहा
९३अणत्थकारिणो भविस्सन्ति पिअसहीए त्ति ।

तत्प्रेक्षतां भगवत्येषु तावल्लावण्यभूयिष्ठनिर्माणपरिपेलवेष्वङ्गेषु दारुणविजृम्भि-
तस्य कियच्चिरं कुशलावसानता मन्मथस्य भविष्यति कथं चेमानि रमणकेलि-
९६कलहकोपोपरागपल्लवितकेरलीकपोलकोमलोद्वेल्लद्विमलचन्द्रचन्द्रिकोहामदलित-
तिमिरावरणानि विभावरीमुखानि । इमे चोल्लसितदुग्धसिन्धुपूरधवलोज्ज्वल-
ज्योत्स्नाजलप्रक्षालितगगनाङ्गनाः परिमलितपाटलाबकुलनिर्मथनबहलपरिमलो-
९९द्दारसंवलनमसृणमांसलायमानमलयमारुतोद्धूमायितदशदिङ्मुखा वसन्तरज-
नीपरिणाहा अनर्थकारिणो भविष्यन्ति प्रियसख्या इति ।

काम० । लवङ्गिके

यदि तद्विषयोऽनुरागबन्धः
स्फुटमेतद्धि फलं गुणज्ञतायाः ।
इति नन्दितमप्यवस्थयास्या
हृदयं दारुणया विदीर्यते मे ॥१३॥

माध० । स्थान एव हृदयोद्वेगो भगवत्याः ।

काम० । अहो प्रमादः ।

प्रकृतिललितमेतत्सौकुमार्यैकसारं
वपुरयमपि सत्यं दारुणः पञ्चबाणः ।
चलितमलयवातोद्भूतचूतप्रसूनः
कथमयमपि कालश्चारुचन्द्रार्वतंसः ॥१४॥

लव० । अण्णं च जाणिदं भोदु भवदीए । एदं माहवपडि-
छन्दअसणाहं चित्तफलअं । मालत्याः स्तनांशुकमपनीय दर्शयति ।

३ एसा वि तस्स जेव्व सहत्थविरइदत्ति कण्ठावलम्बिदा बउल-
माला संजीवणं पिअसहीए त्ति ।

अन्यच्च ज्ञातं भवतु भगवत्या । एतन्माधवप्रतिच्छन्दकसनाथं चित्रफल-
६ कम् । एषापि तस्यैव स्वहस्तविरचितेति कण्ठावलम्बिता बकुलमाला सं-
जीवनं प्रियसख्या इति ।

माध० । सस्पृहम् ।

जितमिह भुर्वने त्वया यदस्याः
सखि बकुलावलि वल्लभासि जाता ।
परिणतबिसकाण्डपाण्डुमुग्ध-
स्तनपरिणाहविलासवैजयन्ती ॥१५॥

तगतपथो दुष्टशार्दूलः कुपितकृतान्तलीलायितं करोति । तद्रक्षत यथाशक्ति
२७ प्रियसख्या मदयन्तिकाया जीवितमिति । परित्रायध्वं परित्रायध्वम् । एषा नः
प्रियसख्यमात्यनन्दनस्य भगिनी मदयन्तिकैतेन दुष्टशार्दूलेन विनिहतविद्रा-
विताशेषपरिजनाभिभूयते ।

३० माल० । लवङ्गिण अहो प्रमादो । लवङ्गिके अहो प्रमादः ।
माध० । ससंभ्रममुत्थाय । बुद्धरक्षिते कासौ ।
माल० । माधवं दृष्ट्वा सहर्षसाध्वसमात्मगतम् । अम्महे एसो वि
३३ इहत्यो जेव्व । अम्महे एषोपीहस्थ एव ।
माध० । स्वगतम् । हन्त पुण्यवानस्मि यदहमत्किंतोपनत-
दर्शनोल्लसितलोचनयानया

x थविरलमिव दाम्ना पौण्डरीकेण नद्धः
स्नपित इव च दुग्धस्रोतसा निर्भरेण ।
कवलित इव कृत्स्नश्चक्षुषा स्फारितेन
प्रसभ्रममृतमेघेनेव सान्द्रेण सितः ॥१६॥

बुद्ध० । महाभाअ उज्जाणवाहिअरत्थामुहे । महाभाग उद्यान-
बाह्यरथ्यामुखे ।
३ माधवः साटोपं परिक्रामति ।

काम० । वत्स अप्रमत्तो भूत्वा विक्रमस्व ।
माल० । जनान्तिकम् । लवङ्गिण हद्दी हद्दी संसओ क्ववु
६ जादो । सर्वास्त्वरितं परिक्रामन्ति । लवङ्गिके हा धिक् हा धिक् संशयः
खलु जातः ।

माध० । अग्रे दृष्ट्वा सबीभत्सम् । अहह ।
संसक्तवृटिताविवर्तितान्त्रजाल-
ध्याकीर्णस्फुरदपवृत्तहण्डखण्डः ।
१ स्रोतसां निर्भरेण २ तुण्ड, मुण्ड.

कीलालव्यतिकरगुल्फदम्नपङ्कः
 प्राचण्ड्यं वर्हति नखायुधस्य मार्गः ॥१७॥

अहो प्रमादः ।

वयं बत विदूरतः क्रमगता पशोः कन्यका

सर्वाः । हा मदअन्तिण । हा मदयन्तिके ।

कामन्दकीमाधवौ । सहर्षाकृतम् ।

कथं तदभिपातितादधिगतायुधः पूरुषात् ।

कुतोपि मकरन्द पत्य सहसैव मध्ये स्थितः

इतराः । साहु । महाभाअ साहु । साधु महाभाग साधु ।

कामन्दकीमाधवौ । सभयम् । दृढं च पशुना हतः ।

इतराः । अञ्चाहिदं अञ्चाहिदं । अत्याहितमत्याहतम् ।

कामन्दकीमाधवौ । प्रमथितश्च दंष्ट्रायुधः ॥१८॥

इतराः । सानन्दम् । दिट्टिआ पडिहदं दुज्जादं । दिष्टया प्रतिहतं
 दुर्जातम् ।

३ काम० । साकृतम् । कथं व्यालनखरप्रहारनिःसृतरक्तनिवहः
 क्षितितलनिषक्तखङ्गलतावष्टम्भनिश्चलः संभ्रान्तमदयन्तिकाव-
 लम्बितस्ताम्यतीव वत्सो मे मकरन्दः ।

६ इतराः । हद्दी हद्दी गाढप्पहारदाए किलम्मदि महाभाओ ।
 हा थिक् हा थिक् गाढप्रहारतया क्लाम्यति महाभागः ।

माध० । कथं प्रमुग्ध एव । कामन्दकीं प्रति । भगवति मां
 ९ परित्रायस्व ।

काम० । अतिकातरोऽसि वत्स नन्वेहि तावत्पश्यामः ।

॥ इति परिक्रम्य निष्कान्ताः सर्वे ।

इति मालतीमाधवे शार्दूलविद्रावणो नाम तृतीयोऽङ्कः ॥

१ प्राचण्डी. २ वदति.

चतुर्थोऽङ्कः ।

ततः प्रविशतो मदयन्तिकालवङ्गिकाभ्यामवलम्बितौ प्रमुरधौ माधवमक-
३ रन्दौ संभ्रान्ता कामन्दकी मालती बुद्धरक्षिता च ।

मद० । पसीद भवदि परिताहि परिताहि मदअन्तिआणि-
मित्तसंसइदजीविदं विवण्णजणाणुकम्पिणं महाभाअं ।

६ प्रसीद भगवति परित्रायस्व परित्रायस्व मदयन्तिकानिमित्तसंशयितजी-
वितं विपन्नजनानुकम्पिनं महाभागम् ।

इतराः । हद्दी हद्दी किं दाणिं अम्हेहिं एत्थ पेक्खिदव्वं ।

९ हा धिक् हा धिक् किमिदानीमस्माभिरत्र प्रेक्षितव्यम् ।

काम० । उभौ कमण्डलूदकेन सिक्त्वा । ननु भवत्यः पटाञ्च-
लेन वत्सौ वीजयन्तु । मालत्यादयस्तथा कुर्वन्ति ।

१२ मक० । समाश्रयावलोक्य च । वयस्य कातरोऽसि किमेतत् ।

ननु स्वस्थ एवास्मि ।

मद० । सहर्षम् । अम्महे पडिबुद्धं दाणिं मअरन्दपुण्णअन्देण ।

१५ अम्महे प्रतिबुद्धमिदानीं मकरन्दपूर्णचन्द्रेण ।

माल० । माधवस्य ललाटे हस्तं दत्त्वा । सहि लवङ्गिण दिट्ठिआ
वडुसि । णं भणाणि पडिबुद्धो जेव्व दे पिअवअस्सो पडि-
१८वण्णचेअणो महाभाओ मअरन्दो त्ति ।

सखि लवङ्गिके दिष्टया वर्षसे । ननु भणामि प्रतिबुद्ध एव ते प्रिय-
वयस्यः प्रतिपन्नचेतनो महाभागो मकरन्द इति ।

२१ माध० । आश्रयस्य । वयस्य साहसिकं एहोहि । इत्यालिङ्गति ।

काम० । उभौ शिरस्याग्राय । दिष्टया जीवितवत्सास्मि ।

इतराः । पिअं पिअं णो संवुत्तं । सर्वा हर्षं नाटयन्ति ।

२४ प्रियं प्रियं नः संवृत्तम् ।

१ आपण २ ° झलैः ३ वेअणो ४ °सिक्ख.

बुद्ध० । जनान्तिकम् । हला मदअन्ति एसो जेव्व सो ।
साखि मदयान्तिके एष एव सः ।

२७ मद० । जाणिदं जेव्व मए जहा एस माहवो अअं पि सो
जणो त्ति ।

ज्ञातमेव मया यथैष माधवोऽयमपि स जन इति ।

३० बुद्ध० । अवि सच्चवादिणी अहं । अपि सत्यवादिन्यहम् ।

मद० । ण हु अण्णारिसेसु तुम्हारिसीओ पक्खवादिणीओ
होन्ति । माधवमवलोक्य । सहि मालदीए वि रमणिज्जो इमस्सि
३३महाणुहावे अणुराअप्पवादो ।

न खल्वन्यादृशेषु युष्मादृश्यः पक्षपातिन्यो भवन्ति । साखि मालत्या अपि
रमणीयोऽस्मिन्महानुभावेऽनुरागप्रवादः ।

३६ पुनर्मकरन्दमेव सस्पृहमवलोकयति ।

काम० । स्वगतम् । रमणीयोजितं हि मदयन्तिकामकरन्दयो-
र्देवादद्य दर्शनम् । प्रकाशम् । वत्स मकरन्द कथं पुनरायुष्मान-
३९स्मिन्नवसरे मदयन्तिकाजीविते प्राणहेतुर्भगवता दैवेन संनि-
धापितः ।

मक० । अर्थाहमन्तर्नगर एव कांचिद्द्वार्तामुपश्रुत्य माधवस्य
४२ चित्तोद्वेगमधिकमाशङ्कमानस्त्वरितमवलोकितानिधेदितकुसु-
माकरोद्यानवृत्तान्तः परापतन्नेव शार्दूलावस्कन्दगोचरगतामे-
तामभिजातकन्यकामभ्युपपन्नवानस्मि । मालतीमाधवौ विमृशतः ।

४५ काम० । स्वगतम् । वृत्तेन खलु मालतीप्रदानेन भवितव्यम् ।
प्रकाशम् । वत्स माधव दिष्टया सुहृद्बुद्धया वर्धितोऽसि मालत्या
तदयमवसरः प्रीतिदायस्य ।

१ संदर्शनम् २ प्राण for जीवित ३ हेतोः ४ अथ ५ प्रवृत्तेन ६ वर्जि^०
७ °दानस्य.

४८ माध० । भगवति इयं हि

यन्ध्यालव्रणितसुहृत्प्रमोहमुग्धं
सौजन्याद्विहितवती गतव्यर्थं माम् ।
तत्कामं प्रभवति पूर्णपात्रवृत्त्या
स्वीकर्तुं मम हृदयं च जीवितं च ॥ १ ॥

लव० । पडिच्छिदो क्वु णो पिअसहीण अअं पसादो ।
प्रतीष्टः खलु नः प्रियसख्या अयं प्रसादः ।

३ मद० । स्वगतम् । जाणादि महाभाअधेओ जणो अचसरे
रमणिज्जं मन्तिदुं । जानाति महाभागधेयो जनोवसरे रमणीयं मन्त्रयितुम् ।
माल० । स्वगतम् । किं णाम मअरन्देण उव्वेअकारणं सुदं
६ भविस्सदि ।

किं नाम मकरन्देनोद्वेगकारणं श्रुतं भविष्यति ।

माध० । वयस्य का पुनर्ममाधिकोद्वेगहेतुवार्ता ।

९ प्रविश्य पुरुषः । वत्से मद्यन्तिके भ्राता ते ज्यायानमात्यन-
न्दनः सर्मादिशति । अद्य परमेश्वरेणास्मद्भवनमागत्य भूरि-
वसोरुपरि परं विश्वासमस्मासु च प्रसादमाविष्कुर्वता स्वयमेव
१२प्रतिपादिता मालती । तदेहि संभावयामः प्रमोदमिति ।

मक० । वयस्य सेयं वार्ता । मालतीमाधवौ वैवर्था नाटयतः ।

म३० । मालतीं सहर्षमालिङ्ग्य । सहि मालदि तुमं क्वु एकण-
१५अरणिवासेण सहपंसुकीलणादो पडुदि मे पिअसही आसी
वहिणिआ अ । संपदं उण घरस्स मण्डणं जादासि ।

सखि मालति त्वं खल्वेकनगरनिवासेन सहपांसुकीडनात्प्रभृति मे प्रिय-
१८सख्यासीर्भगिनिका च । सांप्रतं पुनर्गृहस्य मण्डनं जातासि ।

काम० । वत्से मद्यन्तिके दिष्ट्या वर्धसे भ्रातुर्मालतीलाभेन ।

१ कारुण्याद् २ व्रणं ३ पडिच्छिदो ४ संदिशति.

मा...४

मद० । तुम्हाणं आसिसां पहावेण । सहि लवङ्गिण फलिवा
२१णो मणोरहा तुम्हाणं लाहेण ।

युष्माकमाशिषां प्रभावेण । सखि लवङ्गिके फलिता नो मनोरथा युष्माकं
लाभेन ।

२४ लव० । सहि अम्हाणं पि अत्थि मन्तिदव्वं ।
सखि अस्माकमप्यस्ति मन्त्रयितव्यम् ।

मद० । सहि बुद्धरक्खिदे दाणिं विवाहमहूसवं संभावेम्ह ।

२७ साखि बुद्धरक्षिते इदानीं विवाहमहोत्सवं संभावयावः ।

बुद्ध० । सहि एहि गच्छम्ह । इत्युत्तिष्ठतः । सखि एहि गच्छावः ।

लव० । जनान्तिकम् । भवदि जहा पदे हिअअभरिदुव्वित्त-
३०विम्हआणन्दसुन्दरं अन्दोलाअन्तधीरत्तणमणोहरा पव्हत्थान्ति
मदअन्तिआमअरन्दाणं दल्लिदकन्दोदुदामसुरिच्छा कडक्खवि-
क्खेवा तथा तक्केमि मणोरहणिव्वुत्तसंबन्धा पदे त्ति ।

३३ भगवति यथैते हृदयभरितोद्वृत्तविस्मयानन्दसुन्दरमान्दोलायमानधीरत्व-
मनोहराः पर्यस्यन्ति मदयन्तिकामकरन्दयोर्दलितनीलोत्पलदामसहशाः कटा-
क्षविक्षेपास्तथा तर्कयामि मनोरथनिर्वृत्तसंबन्धावेताविति ।

३६ काम० । विहस्य । नन्विमौ विलोकनेन मानसं मुहुर्मुहुर्मोहनै-
मनुभवतः । तथा हि ।

ईषत्तिर्यग्वलनधिषमं कूणितप्रान्तमेत-
त्प्रेमोद्भेदस्तिमितलुलितं किंचिदाकुञ्चितभ्रु ।
अन्तर्मोदानुभवमसृर्णं स्तम्भानिष्कम्पपक्ष्म
व्यक्तं शंसत्यचिरमनयोर्दृष्टमाकेकराक्षम् ॥ २ ॥

पुरुषः । वत्से इत इतः ।

मद० । सहि बुद्धराक्षिदे अवि पुणो वि दीसइ एस जीवि-
३ दप्पदाई पुण्ढरीअलोअणो ।

सखि बुद्धराक्षिते अपि पुनरपि दृश्यत एष जीवितप्रदायी पुण्ढरीक-
लोचनः ।

६ बुद्ध० । जइ देव्वमणुंऊलं भविस्सदि । पुरुषेण निष्कान्ते ।
यदि देवमनुकूलं भविष्यति ।

माघ० । अपवार्य ।

चिरादाशातन्तुस्त्रुटतु बिसिनीसूत्रभिदुरो
महानाधिव्याधिर्निरवधिरिदानीं प्रसरतु ।
प्रतिष्ठामव्याजं व्रजतु मयि पारिप्लवधुरा
विधिः स्वास्थ्यं धत्तां भवतु कृतकृत्यश्च मदनः ॥ ३ ॥

अथ वा । समानप्रेमाणं जनमसुलभं प्रार्थितवतो
विधौ वामारम्भे मम समुचितैर्षा परिणतिः ।
तथाप्यस्मिन्दानश्रवणसमयेऽस्याः प्रविगल-
त्प्रभं प्रातश्चन्द्रद्युति वदनमन्तर्दहति माम् ॥ ४ ॥

काम० । स्वगतम् । एवमतिदुर्मनायमानः पीडयति मां वत्सो
माघवो वत्सा मालती च दुष्करं निराशा प्राणिति । प्रकाशम् ।
३ पृच्छामि तावदायुष्मन्तम् । अपि भवानमंस्त यथा भूरिवसुरेव
मालतीमसभ्यं दास्यति ।

माघ० । सलज्जम् । न हि न हि ।

काम० । न तर्हि प्रागवस्थायाः परिहीयसे ।

मक० । भगवति दत्तपूर्वेत्याशङ्क्यते ।

काम० । जानामि तां खलु वार्त्ताम् । इदं तु प्रसिद्धमेव यथा

१ °ऊलइस्सदि २ निर्व्याजं; °मव्याजां ३ °दितैषा ४ न दास्यति.

९ नन्दनाय मालतीं प्रार्थयमानं भूरिवसुर्नृपतिमुक्तवान्प्रभवति
निजस्य कन्यकाजनस्य महाराज इति ।

मक० । अस्त्येतत् ।

१२ काम० । अद्य च स्वयं राज्ञैव दत्ता मालतीति पुरुषेणावेदि-
तम् । तद्वत्स वाक्प्रतिष्ठानि देहिनां व्यवहारतन्त्राणि वाचि
च पुण्यापुण्यहेतवो व्यवस्थाः सर्वेषां जनानामायतन्त इति । सा
१५ च । भूरिवसोर्वागनृतात्मिकैव न खलु महाराजस्य मालती
निजा कन्यका । कन्यादाने च नृपतयः प्रमाणमिति नैवविधो
धर्माचारसम्यस्तस्मादविमर्शितव्यमेतत् । कथं च वत्स माम-
१८ म्वधानां मन्यसे । पश्य ।

मा धा सपत्नेष्वपि नाम तद्-

त्पापं यदस्यां त्वयि वा विशङ्क्यम् ।

तत्सर्वथा संगमनाय यत्नः

प्राणव्ययेनापि मया विधेयः ॥ ५ ॥

मक० । सर्वं सुष्ठु युज्यमानमादिश्यते युष्माभिः । अपि च ।

दया वा स्नेहो वा । निजेऽस्मिन्निशुजने

भवत्याः संसाराद्विरतमपि चित्तं द्रवयति ।

अतश्च प्रभ्रज्यासुलभसमयाचारविमुखः

प्रसक्तस्ते यत्नः प्रभवति पुनर्देवमपरम् ॥ ६ ॥

नेपथ्ये । भ्रवादि कामन्दइ एषा भट्टिणी विण्णवेदि मालदिं
घेऊण तुरिदं आअच्छदु त्ति ।

३ भगवति कामन्दकि एषा भट्टिनी विज्ञापयति मालती गृहीत्वा त्वरितं
मागच्छत्विति ।

काम० । वत्से उत्तिष्ठ ।

१ हृदि २ °रान्तराणि ३ सर्वं च वचनानामायत्तं ४ °विषयः ५ विमर्शि-
तव्यं; अभ्यवस्थितं; आविचिकित्स्वं ६ समयसुलभा°; समुदा° for समय°.

६ सर्व उच्छिन्ति । मालतीमाधवौ सकरुणानुरागमन्योन्यसुखलोक्यतः ।

माध० । स्वगतम् । कष्टमेतावती लोकयात्रा मालत्या समं
माधवस्य । अहो नु खलु भोः ।

सुहृदिव प्रकटय्य सुखप्रदः

प्रथममेकरसामनुकूलताम् ।

पुनरकाण्डविवर्तनदारुणः

प्रविशिनष्टि विधिर्मनसो रुजम् ॥ ७ ॥

माल० । स्वगतम् । महाभाअ लोअणाणन्द एत्तिअं दिट्ठोसि ।

महाभाग लोचनानन्द एतावद्दृष्टोसि ।

३ लव० । हद्दी हद्दी सरीरसंसअं जेव्व णो पिअसही आरो-
विदा अमच्चेण । हा धिक् हा धिक् शरीरसंशयमेव नः प्रियसख्यारोपिता-
मात्येन ।

६ माल० । स्वगतम् । परिणदं मे दाणिं जीविदतिह्वाए फलं ।
णिब्वूढं अ णिक्करुणदाए तादस्स कावालिअत्तणं । पडिट्ठिदो
दुट्ठदेव्वस्स दारुणसमारम्भसरिसो परिणामो । कंएत्थ उवाल-

९ हामि मन्दभाइणी कं वा असरणा सरणं पडिवज्जामि ।

परिणतं म इदानी जीवितवृष्णायाः फलम् । निर्व्यूढं च निष्करुणतया
तातस्य कापालिकत्वम् । प्रतिष्ठितो दुष्टदैवस्य दारुणसमारम्भसदृशः परि-
१२णामः । कमिहोपालभे मन्दभागिनी कं वाशरणा शरणं प्रतिपद्ये ।

लव० । सहि इदो इदो । इति कामन्दक्या सह निष्कान्ते ।

सखि इत इतः ।

१५ माध० । स्वगतम् । नूनमाश्वासनमात्रमेतन्माधवस्य सह-
जज्ञेहकातरा करोति भगवती । सोद्वेगम् । हन्त सर्वथा संशयित-
जन्मसाफल्यः संवृत्तोऽस्मि । तत्किमिदानीं कर्तव्यम् । विचिन्त्य ।

१ विधिरहो विशिनष्टि मनोरुजम् २ दद्वदेव्वस्स, देव्वहदअस्स.

१८न खलु महामांसविक्रयादन्यमुपायं पश्यामि । प्रकाशम् । वयस्य
मकरन्द अपि भवानुत्कण्ठते मदयन्तिकायाः ।

मक० । अथ किम् ।

तन्मे मनः क्षिपति यत्सरसप्रहार-
मालोक्य मामगणितस्खलदुत्तरीया ।
त्रस्तैकहायनकुरङ्गविलोलदृष्टि-
राक्षिष्टवत्यमृतसंवलितैरिवाङ्गैः ॥ ८ ॥

माध० । सुलभैव बुद्धरक्षिताप्रियसखी भवतः ।

अपि च । प्रमथ्य क्रव्यादं मरणसमये रक्षितवतः
परिष्वङ्गं लब्ध्वा तव कथमिवान्यत्र रमताम् ।
तथा च व्यापारः कमलनयनाया नयनयो-
स्वयि व्यक्तस्नेहास्तिमितरमणीयश्चिरमभूत् ॥ ९ ॥

मक० । तदुत्तिष्ठ पारसिन्धुसंभेदमवगाह्य नगरीमेव प्रवि-
शावः । उत्थाय परिक्रामतः ।

३ माध० । अयमसौ महानद्योः संभेदः । य एषः

जलनिविडितवस्त्रव्यक्तनिम्नोन्नताभिः
परिगततटभूमिः स्नानमात्रोत्थिताभिः ।
रुचिरकनककुम्भश्रीमदैाभोगतुङ्ग-
स्तनविनिहितहस्तस्वस्तिकाभिर्वधूभिः ॥ १० ॥

इति निष्क्रान्ताः सर्वे ।

॥ शार्दूलविभ्रमो नाम चतुर्थोऽङ्कः ॥

पञ्चमोऽङ्कः ।

ततः प्रविशत्याकाशायानेन भीषणोज्ज्वलवेशा कपालकुण्डली

कपा० षडधिकदशनाडीचक्रमध्यस्थितात्मा

हृदि विनिहितरूपः सिद्धिदस्तद्विदां यः ।

अविचलितमनोभिः साधकैर्मृग्यमाणः

स जयति परिणद्धः शक्तिभिः शक्तिनाथः ॥ १ ॥

इयमहमिदानीं

नित्यं न्यस्तषडङ्गचक्रनिहितं हृत्पद्ममध्योदितं

पश्यन्ती शिवरूपिणं लयवशादात्मानमभ्यागता ।

नाडीनामुदयक्रमेण जगतः पञ्चामृताकर्षणा-

दप्राप्तोत्पतनश्रमा विघटयन्त्येते नभोऽम्भोमुचः ॥२॥

अपि च । उल्लोलस्खलितकपालकण्ठमाला-

संघट्टकणितकरालकिङ्किणीकः ।

पर्याप्तं मयि रमणीयडामरत्वं

संघत्से गगनतलप्रयाणवेगः ॥ ३ ॥

तथा हि ।

विष्वग्वृत्तिर्जटानां प्रचलति निविडग्रन्थिबद्धोऽपि भारः

संस्कारकाणदीर्घं पटु रटति कृतावृत्तिखट्वाङ्गघण्टा ।

ऊर्ध्वं धूनोति वायुर्विवृतशवशिरःश्रेणिकुक्षेषु गुञ्ज-

श्रुत्तालः किङ्किणीनामनवरतरणत्कारहेतुः पताकाः ॥४॥

परिक्रम्यावलोक्य च । गन्धमाघ्राय । इदं तावत्पुराणनिम्बतैलाक्त-

परिमृज्यमानरसोर्नगन्धिभिश्चिताधूमैः पुरस्ताद्विभाषितस्य

१ षडङ्गि २ अग्नेभुवो ३ उद्वृत्तः ४ उद्विज ५ प्रचलित ६ नदोऽपि

नरमांस after रसोः

- ३ महतःश्मशानवाटस्य नेदीयः करालायतनं यत्र पर्यवसितमन्त्र-
साधनस्यास्मद्गुरोरघोरघण्टस्याङ्गया सविशेषमद्य पूजासंभारो
मया संनिधापनीयः । कथितं च मे गुरुणा वत्से कपालकुण्डले
६ अद्य भगवत्याः करालायाः प्रागुपयाचितं स्त्रीरत्नमुपहर्तव्यम् ।
तदत्रैव नगरे विदितमास्त इति तद्विचिनोमि । सकौतुकमवलोक्य ।
तत्कोऽयमतिगम्भीरमधुराकृतिरुत्तमिभतकुटिलकुन्तलः कृपा-
९ णपाणिः श्मशानवाटमवतरति । य एषः

कुवलयदलश्यामोऽप्यङ्गं दधत्परिधूसरं
ललितविकटन्यासः श्रीमान्मृगाङ्कनिभाननः ।
हरति विनयं वामो यस्य प्रकाशितसाहसः
प्रविगलदसृक्पङ्कः पाणिर्ललन्नरजाङ्गलः ॥ ५ ॥

- निरूप्य । अये स एष कामन्दकीसुहृत्पुत्रो महामांसस्य
पणायिता माधवः । तत्किमेनेन । भवतु समीहितं संपादयामि ।
३ विगलितप्रायः पश्चिमसंध्यासमयः । तथा हि । संप्रति
व्योम्नस्तापिच्छगुच्छावलिभिरिव तमोवल्लरीभिर्व्रियन्ते
पर्यन्ताः प्रान्तवृत्त्या पयसि वसुमती नूतने मज्जतीव ।
वात्यासंवेर्गविष्वग्विततवलथितस्फीतधूम्याप्रकाशं
प्रारम्भेऽपि त्रियामा तरुणयति निजं नीलिमानं वनेषु ॥६॥

परिक्रम्य निष्क्रान्ता ।

विष्कम्भकः ।

ततः प्रविशति यथानिर्दिष्टो माधवः ।

माध० । साशंसम् ।

प्रेमार्द्राः प्रणयस्पृशः परिचयादुद्गाढरागोदया-
स्तास्ता मुग्धदृशो निसर्गमधुराश्रेष्ठा भवेयुर्मथि ।

१ विधितं २ पाण्डुरं ३ चरण for विकट ४ साहसं ५ विमन्ते ६
संगेन; संयोग ७ प्रकाशं ८ पङ्कः

यास्वन्तःकरणस्य बाह्यकरणव्यापाररोधी क्षणा-
दाशंसापरिकल्पितास्वपि भवत्यानन्दसान्द्रो^१ लयः ॥ ७ ॥

किं च । अतिमुक्तमद्ग्रथितफेसरावली-
सतताधिवाससुभगार्पितस्तनम् ।
अपि कर्णजाहविनिवेशिताननं^२
प्रियया तदङ्गपरिवर्तमाप्नुयाम् ॥ ८ ॥

अथ वा । दूरे तावदेतत् । इदमेव प्रार्थये ।

संभूये^३र्ष्व सुखानि चेतसि परं भूमानमातन्वते
यत्रालोकपथावतारिणि रतिं प्रस्तौति नेत्रोत्सवः ।
यद्बालेन्दुकलोच्चयादवचितैः सारैरिवोत्पादितं
तत्पश्येमनङ्गमङ्गलगृहं भूयोऽपि तस्या मुखम् ॥ ९ ॥

यत्सत्यमधुना तत्संदर्शनेनातिस्वल्पोऽपि न विशेषः । मम हि ।
संप्रति सातिशयप्राक्तनोपलम्भसंभावितात्मजन्मनः संस्कार-
३ स्यानवरतप्रबोधात्प्रतायमानस्ताद्विसदृशप्रत्ययान्तरैरतिरस्कृत-
प्रवाहः प्रियतमास्मृतिप्रत्ययोत्पत्तिसंतानस्तन्मयमिव करोत्य-
न्तर्वृत्तिसारूप्यतश्चैतन्यम् । तथा हि ।

लीनेव प्रतिबिम्बितेव लिखितेवोत्कीर्णरूपेव च
प्रत्युप्तेव च वज्रलेपघटितेवान्तर्निखातेव च ।
सा नश्चेतसि कीलितेव विशिखैश्चेतोभुवः पञ्चभि-
श्चिन्तासंततितन्तुजालानिबिडस्यूतेव लग्ना प्रिया ॥१०॥

नेपथ्ये कलकलः ।

माघ० । अहो संप्रति प्रगल्भमानकौणपनिकायस्य महती
३ इमशान्वाटस्य रौद्रता । असिन् हि

१ विषय २ सान्द्रोदयः ३ °ताननः ४ तदङ्क ५ परिवर्त ६ संभूयेव
७ कलोदयात् ८ रिवासादितं ९ लेख १० वर्धमान

गुञ्जत्कुञ्जकुटीरकौशिकघटाघूर्त्कारसंवलित-
 क्रन्दत्फेरवचण्डडात्कृतिभृतप्राग्भारभीमैस्तटैः ।
 अन्तःशीर्णकरङ्ककैरपयःसरोधकूलंकष-
 स्रोतोनिर्गमघोरघर्घररवा पारेश्मशानं सरित् ॥१९॥

नेपथ्ये । हा ताद निष्करण एसो दाणिं दे णरेन्द्रचित्तराह-
 णोवअरणं जणो विवज्जइ ।

३ हा तात निष्करण एष इदानीं ते नरेन्द्रचित्तराधनोपकरण जनो
 विपद्यते ।

माध० । साकूतमाकर्ण्य ।

नादस्तावद्विकलकुररीकूजितस्निग्धतार-
 श्रित्ताकर्षी परिचित इव श्रोत्रसंवादमेति ।
 अन्तर्भिन्नं भ्रमति हृदयं विह्वल्यङ्गमङ्गं
 देहस्तम्भः स्वलयति गतिं कः प्रकारः किमेतत् ॥२०॥

करालायतनाच्चायमुच्चरन्करुणो ध्वनि
 विभाव्यते ननु स्थानमनिर्घातानां तदीदृशाम् ॥ २१ ॥

भवतु पश्यामि । इति परिक्रामति ।

ततः प्रविशतो देवार्चनव्यग्रौ कपालकुण्डलाघोरघण्टौ कृतवध्यचिह्ना

३ मालती च ।

माल० । हा ताद णिष्करण एसो दाणिं दे णरेन्द्रचित्तराहणो-
 वअरणं जणो विवज्जइ । हा अम्ब सिणेहमअहिअय हदासि
 ६ देवदुव्विलसिदेण । हा मालदीमअजीविदे मम कल्लाणसाहणे-
 कसुहसअलब्धावारे भअवदि चिरस्स जाणाविदासि दुःखं
 सिणेहेण । हा पिअसहि लवङ्गिण सिविणआवसरमेत्तदंसणा
 ९ अहं दे संवुत्ता ।

१ च्छूत्कारं २ संवर्धित ३ बिज्वलति ४ देहोत्कम्पः ५ स्खलति च गतिः
 ६ मंत्रिध्यानं.

हा तात निष्करुण एष इदानीं ते नरेन्द्रचित्ताराधनोपकरणं जनो विप-
यते । हा अम्ब स्नेहमयहृदये हतामि देवदुर्विलसितेन । हा मालतीमय-
१२जीविते मम कल्याणसाधनैकशुभसकलव्यापारे भगवति चिरस्य ज्ञापितासि
दुःखं स्नेहेन । हा प्रियसखि लवाङ्गिके स्वप्रावसरमात्रदर्शनाहं ते संवृत्ता ।

माध० । हन्त सैवेयं हरिणेश्चणा । संप्रति निरस्त एव संदेहः ।
१५तदहमपि नामैनां जीवन्तीं संभावये । त्वरितं परिक्रामति ।

कापालिकौ । देवि चामुण्डे नमस्ते नमस्ते ।

सावष्टम्भनिशुम्भसंभ्रमनमद्गोलनिष्पीडन-

न्यञ्चत्कर्पूरकूर्मकम्पविगलद्गुह्याण्डखण्डस्थिति ।

पातालप्रतिमलग्लुविवरप्रक्षिप्तसप्तार्णवं

वन्दे नन्दितनीलकण्ठपरिपद्म्यक्तर्द्धि वः क्रीडितम् ॥२२॥

अपि च ।

प्रचलितकरिकृत्तिपर्यन्तचञ्चन्नखाघातभिन्नेन्दुनिःस्यन्दमान-

नामुत्श्रयोतजीवत्कपालावलीमुक्तचण्डाट्टहासत्रसद्गुरिभूत-

प्रभृत्तस्तुति ।

श्वसदसितभुजंगभोगाङ्गदग्रन्थिनिष्पीडनस्फारफुल्लफणा-

पीठनिर्यद्विषज्योतिरुज्जम्भणीडुामरव्यस्तविस्तारिवोःखण्डप-

र्यासितक्षमाधरम् ।

ज्वलदनलपिशङ्कनेत्रच्छटाच्छन्नभीमोत्तमाङ्गभ्रमिप्रस्तुता-

लातचक्रक्रियास्युतदिग्भागमुत्तङ्गखट्वाङ्गकोटिध्वजोद्भतिविक्षि-

प्रतारागणम् ।

प्रमुदितकटपूतनोत्तालवेतालतालस्फुटकर्णसंभ्रान्तगौरीघ-

१२नाश्लेषहृष्यन्मनस्वम्भकानन्दि वस्ताण्डवं देवि भूयादभीष्ट्यै

च हृष्ट्यै च नः ॥२३॥ इत्यभिनयतः ।

माध० । हा धिक् । प्रमादः ।

१ नदत् २ रिखज्जटाजूट ३ शृङ्ग ४ तुष्ट्यै ।

न्यस्तालक्तकरक्तमाल्यवसना पाखण्डचण्डालयोः
पापारम्भवतोर्भृगीव वृकयोर्भीरुर्गता गोचरम् ।
सेयं भूरिवसोर्वसोरिव सुता मृत्योर्मुखे वर्तते
हा धिक्कष्टमनिष्टमस्तकरुणः कोऽयं विधेः प्रक्रमः॥२५॥

कपाल० । तं भद्रे स्मर दयितोऽत्र यस्तवाभू-
दद्य त्वां त्वरयति दारुणः कृतान्तः ।

३ माल० । हा दइअ माहव परलोअगदो वि सुमरिदव्वो
तुम्हेहिं अअं जणो । ण हु सो उवरदो जस्स वल्लहो
सुमरेदि । .

६ हा दयित माधव परलोकगतोऽपि स्मर्तव्यो युष्माभिरयं जनः । न खलु
स उपरतो यस्य वल्लभः स्मरति ।

कपाल० । हन्त माधवानुरक्तेयं तपस्विनी ।

९ अघोर० । शन्नमुद्यम्य । यदस्तु तदस्तु व्यापादयामि ।

चामुण्डे भगवति मन्त्रसाधनादा-
वुद्दिष्टामुपनिहितां भजस्व पूजाम् ॥ २५ ॥

इति हन्तुमुपक्रान्तः ।

माध० । सहसोपसृत्य प्रकोष्ठे मालतीं विक्षिप्य । दुरात्मन् अपेहि ।

३ प्रतिहतोऽसि कापालिकापसद ।

माल० । सहसावलोक्य । परित्ताअदु परित्ताअदु महाभाओ ।
परित्रायतां परित्रायतां महाभागः ।

६ इति माधवमालिङ्गति ।

माध० । महाभागे न भेतव्यं न भेतव्यम् ।

मरणसमये त्यक्त्वा शङ्कां प्रलापनिरर्गलं
प्रकटितनिजस्नेहः सोऽयं सखा पुर एव ते ।

१ व्यस्ता० २ अरिष्ट० ३ साधनार्थम् ४ नन्वयं न भवसि after० सद ५
त्यक्ताशंक.

सुतनु विसृजोत्कम्पं संप्रत्यसाविह पाप्मनः
फलमनुभवत्युग्रं पापः प्रतीपविपाकिनः ॥ २६ ॥

अघोर० । आः क एष पापोऽस्माकमन्तरायः संवृत्तः ।

कपा० । भगवन् स एवास्याः स्नेहभूमिः कामन्दकीसुह-
३ त्पुत्रो महामांसस्य पणायिता माधवः ।

माध० । साधुम् । महाभागे किमेतत् ।

माल० । चिरादाश्वस्य । महाभाअ अहं वि ण आणामि । एत्तिअं
६ उण जाणामि उवरिअलिन्दअं पसुत्ता इह पबुद्धमिह । तुम्हे
उण कर्हि ।

महाभाग अहमपि न जानामि । एतावत्पुनर्जानाम्युपर्यालिन्दकं प्रसुतेह
प्रबुद्धास्मि । यूयं पुनः क्व ।

माध० । सलज्जम् ।

त्वत्पाणिपङ्कजपरिग्रहधन्यजन्मा
भूयासमित्यभिनिवेशकदर्थ्यमानः ।
भ्राम्यन्नुमांसपणनाय परेतभूमा-
वाकर्ण्य भीरु रुदितानि तवागतोऽस्मि ॥ २७ ॥

माल० । स्वगतम् । कथं मम कारणादो एव्वं एदे अप्पणिर-
वेख्खा परिभ्रमन्ति । कथं मम कारणादेवमेत आत्मनिरपेक्षाः परिभ्रमन्ति ।

३ माध० । अहो नु खलु भोस्तदेतत्काकतालीयं नाम । संप्रति हि

राहोश्चन्द्रकलामिवाननचरिीं दैवात्समासाद्य मे
दस्योरस्य कृपाणपाताविषयंदाच्छिन्दतः प्रेयसीम् ।
आतङ्काद्विकलं द्रुतं करुणया विशोभितं विस्मया-
त्क्रोधेन ज्वलितं मुदा विकसितं चेतः कथं वर्तताम् ॥ २८ ॥

अघो० । रे रे ब्राह्मणडिम्भ ।

व्याघ्राघ्रातमृगीकृपाकुलमृगन्यायेन हिंसारुचेः
पाप प्राण्युपहारकेतनजुषः प्राप्तोऽसि मे गोचरम् ।
सोऽहं प्राग्भवतैव भूतजननीमृधोमि खड्गाहति-
च्छिन्नस्कन्धकबन्धरन्ध्ररुधिरप्राग्भारनिःस्यन्दिना ॥२९॥

माध० । दुरात्मन् पाखण्डचण्डाल ।

असारं संसारं परिमुषितरत्नं त्रिभुवनं
निरालोकं लोकं मरणशरणं बान्धवजनम् ।
अदर्पे कन्दर्पे जननयननिर्माणमफलं
जगज्जीर्णारण्यं कथमसि विधातुं व्यवसितः ॥ ३० ॥

अपि च । रे पाप ।

प्रणयिसखीसलीलपरिहासरसाधिगतै-
र्ललितशिरीषपुष्पहननैरपि ताम्यति यत् ।
वपुषि वधाय तत्र तव शस्त्रमुपक्षिपतः
पूवतु शिरस्यकाण्डयमदण्ड इवैष भुजः ॥ ३१ ॥

अघोर० । दुरात्मन् प्रहर प्रहर । नन्वयं न भवसि ।

माल० । पसीद णाह साहसिअ । दारुणो क्खु अअं हदासो ।
३ परित्ताअसु मां णिअत्तीअदु इमादो अणत्थसंसआदो ।

प्रसीद नाथ साहसिक । दारुणः खल्वयं हताशः । परित्रायस्व मां निव-
र्त्यतामस्मादनर्थसंशयात् । *Danger*

६ कपा० । भगवन् अप्रमत्तो भूत्वा दुरात्मानं व्यापादय ।
माधवाघोरघण्टौ । मालतीकपालकुण्डले प्रति । अयि भीरु

धैर्यं निघेहि हृदये ह्येष पापः
किं वा कदाचिदपि केनचिदन्वभावि ।

१ प्राण २ मृधोमि ३ व्यस्त ४ ०साब्धिगतैः.

सुारङ्गसंगरविधाविभकुम्भकूट-
कुट्टाकपाणिकुलिशस्य हरेः प्रमादः ॥ ३२ ॥

नेपथ्ये कलकलः । सर्व आकर्णयन्ति ।

पुनर्नेपथ्ये । भो भो मालत्यन्वेषिणः सैनिकाः इयममात्य-
३ भूरिवसुमाश्वसयन्त्यप्रतिहतप्रज्ञागतिर्भगवती कामन्दकी घः
समादिशति । पर्यवष्टभ्यतामेतत्करालायतनम् ।

नाघोरघण्टादन्यस्य कर्मैतद्धारुणाद्भुतम् ।

न करालोपहारश्च फलमन्यद्विभाव्यते ॥ ३३ ॥

कपा० । भगवन् पर्यवष्टब्धाः स्मः ।

अघोर० । संप्रति विशेषतः पौरुषस्यावसरः ।

३ माल० । हा ताद हा भवदि । हा तात हा भगवति ।

माध० । भवतु । बान्धवसमाजसुस्थितां मालतीं विधाय
तत्समक्षमेनं व्यापादयामि । मालतीमन्यतः प्रेरयन्परिक्रामति ।

६ माधवाघोरघण्टौ । अन्योन्यमुद्दिश्य । आः पाप

कठोरास्थिग्रन्थिव्यतिकररणत्कारमुखरः ॥ ३४ ॥

खरस्तायुच्छेदक्षणाविहितवेगव्युपरमः ।

निरातङ्कः पङ्केष्विव पिशितपिण्डेषु विलस-

न्नसिर्गात्रं गात्रं सपदि लवशस्ते विकिरतु ॥ ३४ ॥

इति निष्कान्ताः सर्वे ।

इमशानवर्णनं नाम पञ्चमोऽङ्कः ।

१ सूदन २ प्रतिज्ञा ३ झणत्कार ४ खेद ५ खण्डेषु ६ विसरन्.

मा...५

षष्ठोऽङ्कः ।

ततः प्रविशति कपालकुण्डला ।

कपा० । आः दुरात्मन् मालतीनिमित्तं व्यापादितास्मद्गुरो मा-
३ धवहतक अहं त्वया तस्मिन्नवसरे निर्दयं निघ्नत्यपि स्त्रोत्यव-
ज्ञाता । सक्रोधम् । तदवश्यमनुभविष्यसि कपालकुण्डलाको-
पस्य विजृम्भितम् ।

शान्तिः कुतस्तस्य भुजंगशत्रोर्यास्मिन्नमुक्तानुशया सदैव ।
जागर्ति दंशाय निशातदंष्ट्राकोटिर्विषोद्गारगुरुर्भुजंगी ॥१॥

नेपथ्ये । हे राजानश्चरमवयसामाज्ञया संचरध्वं
कर्तव्येषु, श्रवणसुभगं भूमिदेवाः पठन्तु ।
चित्रं नानावचननिवहैश्चेष्टयतां मङ्गलेभ्यः
प्रत्यासन्नस्त्वरयतितरां जन्ययात्राप्रवेशः ॥ २ ॥

यावत्संबन्धिनो न परापतन्ति तावद्दत्सया मालत्या नगर-
देवतागृहमविघ्नमङ्गलाय गन्तव्यमित्यादिशन्ति भगवतीनि-
३ देशवर्तिनोऽमात्यदाराः । अन्यच्च यथा गृहीतसविशेषमण्डनः
प्रतीक्ष्यतामानुयात्रिको जनः ।

कपा० । भवत्वितो मालतीविवाहकर्मसत्त्वरप्रतीहारशतसं-
६ कुलात्प्रदेशादपक्रम्य माधवापकारं प्रत्यभिनिविष्टा भवामि ।
इति निष्क्रान्ता । विष्कम्भकः ।

ततः प्रविशति कलहंसकः ।

कल० । आणत्तोभिह ण अरदेवदागब्भघरट्टिदेण समअरन्-
णाहमाहवेण जहा जाणाहि दाव जत्ताहिमुहं पउत्ता मालदी
ण वेत्ति । ता जाव णं आणन्दइस्सं ।

१ निघ्नता. २ एतोभिमुहं, इदोमुहं.

१२ आज्ञतोस्मि नगरदेवतागर्भगृहस्थितेन समकरन्देन नाथमाधवेन यथा
जानीहि तावद्यात्र भिमुखं प्रवृत्ता मालती न वेति । तथावदेनमानन्दयिष्यामि ।

ततः प्रविशतो माधवमकरन्दौ ।

माध० । मालत्याः प्रथमावलोकदिवसादारभ्य विस्तारिणो
भूयः स्नेहविचेष्टितैर्मृगदशो नीतस्य कोटिं पराम् ।
अद्यान्तः खलु सर्वथास्य मदर्नायासप्रबन्धस्य मे
कल्याणं विदधातु वा भगवतीनीतिर्विपर्येतु वा ॥३॥

मक० । वयस्य कथं भगवत्याः सुमेधसो नीतिर्विपर्येष्यति ।

कल० । उपसृत्य । णाह दिष्टिआ वड्डसि पउत्ता खलु एत्तोमुहं
३ मालदित्ति ।

नाथ दिष्ट्या वर्षसे प्रवृत्ता खल्वितोमुखं मालतीति ।

माध० । अपि नाम सत्यम् ।

१६ मक० । सखे किमश्रद्धानः पृच्छसि । न केवलं प्रवृत्ता
प्रत्यासन्ना च वर्तते । तथा हि ।

अस्माकमेकपद एव मरुद्विर्कीर्ण-
जीमूतजालरसितानुकृतिर्निनादः ।

गम्भीरमङ्गलमृदङ्गसहस्रजन्मा

शब्दान्तरग्रहणशक्तिमपाकरोति ॥ ४ ॥

तदेहि जालमार्गेण पश्यामः । तथा कुर्वन्ति ।

कल० । णाह पेक्ख पेक्ख । इमे दाव उप्पडिअराअहंसवि-
३ भमाहिरामचामरसमीरणोव्वेलुकदलिआवलीतरंगिदुत्ताणग -
अणङ्गणसरोवरनिरन्तरुहण्डपुण्डरीअविब्भमं वहन्तो धवला-
दवत्तणिवहा दीसन्ति । इमाओ सविलासकवलिदतम्बूलवी-
६ डिआपूरिदकवोलमण्डलाभोअव्वइअरक्खलिदमडुरमङ्गलुग्गी -

१ °यासस्य मे सर्वत. २ विदीर्ण for विकीर्ण ३ श्रवण ४ °दुत्ताल.

इसको रीति. (महवीमाधवे are identical. VI. 47--
His eyes on preet's tail.

अबद्धकोलाहलेहि विविहरअणालंकारकिरणावलीविडम्बिद-
महिन्दचावखण्डविच्छेदविच्छुरिदणहत्थलेहि वारसुन्दरीकद-
९ र्भेहि अज्ज्ञासिआ ओक्कणन्तकणअकिङ्किणीजालझणझणझंका-
रिणीओ करिणीओ । माधवमकरन्दौ सकौतुकं पश्यतः ।

नाथ प्रेक्षस्व प्रेक्षस्व । इमे तावदुत्पतितराजहंसविभ्रमाभिरामचामरसमी-
१२ रणोद्वेल्लकदलिकावलीतरंगितोत्तानगगनाङ्गनसरोवरनिरन्तरोद्दण्डपुण्डरीकविभ्रमं
वहन्तो धवलातपत्रनिवहा दृश्यन्ते । इमाः सविलासकवलितताम्बूलवीटि-
कापूरितकपोलमण्डलाभोगव्यतिकरस्खलितमधुरमङ्गलोद्रीतबद्धकोलाहलेर्वि-
१५ धरत्नालंकारकिरणावलीविडम्बितमहेन्द्रचापखण्डविच्छेदविच्छुरितनभःस्थले-
वारसुन्दरीकदम्बैरध्यासिता उत्कण्ठकनककिङ्किणीजालझणझणझंकारिण्यः
करिण्यः । *Then the ladies fancied to*

१८ मक० । स्पृहणीयाः खल्वमात्यभूरिवसोर्विभूतयः । तथा हि ।

mp | प्रेङ्खद्भूरिमयुखेमचकचयैरुन्मेषिचापच्छद-
च्छायासंवलितैर्विवर्तिभिरिव प्रान्तेषु पर्यावृताः ।

व्यक्ताखण्डलकार्मुका इव भवन्त्युच्चित्रचीनांशुक-
प्रस्तारस्थगिता इवोन्मुखमणिज्योतिर्वितानैर्दिशः ॥५॥

कल० । कथं ससंभ्रमाणेकपडिहारमण्डलावज्जिदुज्जलकण-
अकलधोअवत्तविचित्तवेत्तलदापरिक्खत्तरेहारइदमण्डलो दू-
३ रदो जेव्व संट्टिदो परिअणो । एसा अ वहलसिन्दूरणिअरसं-
ज्झाराओवरत्तमुहघोलन्तकन्तणक्खत्तमालाभरणधारिणि क-
रेणुरअणि अलंकरन्ती इदो जेव्व कोदुहलुमुहसमत्थलोअदी-
६ सन्तमणोहरा पण्डुरपरिक्खामदेहसोहा पढमचन्दलेहाविब्भमं
वहन्ती किंचि अन्तरं पसरिदा मालदी ।

कथं ससंभ्रमानेकप्रतिहारमण्डलावर्जितोज्ज्वलकनकलघौतपत्रविचित्र-

१ मयूरमचकनिभः २ चाप ३ 'हलुप्फुल्लमुह' ४ विभावेआणगवेअणा
after सोहा ५ हुसंती.

It reads nyc for nyan, and

९ वेत्रलतापरिक्षितरेखारचितमण्डलो दूरत एव संस्थितः परिजनः । एषा च
बहलसिन्दूरनिकरसंध्यारागोपरक्तमुखधूर्णत्कान्तनक्षत्रमालाभरणधारिणी क-
रेणुरजनीमलंकुर्वतीत एव कौतूहलोन्मुखसमस्तलोकदृश्यमानमनोहरा पाण्डु-
१२२रपरिक्षामदेहशोभा प्रथमचन्द्रलेखाविभ्रमं वहन्ती किञ्चिदन्तरं प्रसृता मालती ।

मक० । वयस्य पश्य पश्य

इयमवयवैः पाण्डुक्षामैरलंकृतमण्डना
कलितकुसुमा बालेर्वान्तर्लता परिशोषिणी ।
वहति च वरारोहा रम्यां विवाहमहोत्सव-
श्रियमुदयिनीमुद्राढां च व्यनक्ति मनोरुजम् ॥६॥

कथं निषादिता गजवधूः ।

माध० । सानन्दम् । कथमवतीर्थं भगवतीलवङ्गिकाभ्यां सम-
३ मितः प्रवृत्तैव ।

ततः प्रविशति कामन्दकी मालती लवङ्गिका च ।

काम० । सहर्षमपवार्यं ।

विधाता भद्रं नो वितरतु मनोह्राय विधये तापे ॥ ६ ॥
विधेयासुर्देवाः परमरमणीयां परिणतिम् *which is*
कृतार्था भूयासं प्रियसुहृदपत्योपयमने *the highest bliss*
प्रयत्नः कृत्स्नोऽयं फलतु शिवतातिश्च भवतु ॥७॥ *the highest bliss*

माल० । स्वगतम् । केण उण उवाएण संपदं मरणणिव्वाणस्सं-
अन्तरं संभावइस्सं । मरणं पि मन्दभाअधेआणं अहिमदं ति
३ दुल्लहं होदि । *the highest bliss*

केन पुनरुपायेन सांप्रतं मरणनिवृण्णस्यान्तरं संभावयिष्ये । मरणमपि
मन्दभागधेयानामभिमतमिति दुर्लभं भवति ।

६ लव० । स्वगतम् । अदिकिलम्भिदा कखु पिअसही पदिणा
अणुऊलविप्पलम्भेण ।

१ सुमन्त्रातेवान्तरं २ बालेवार्त्ता ३ सुहृदि यत्नैरभिमतः.

अतिक्रामिता खलु प्रियसख्येतेनानुकूलविप्रलम्भेन ।

९ प्रविश्य पेटालकहस्ता प्रतीहारी । भअवदि अमञ्चो भणादि
एदिणा णरिन्दाणुप्पेसिदेण विवाहणेवच्छेण देवशापुरदो अलं-
करिदव्वा मालदित्ति ।

१२ भगवति अमात्यो भणत्येतेन नरेन्द्रानुप्रेषितेन विवाहनेपथ्येन देवता-
पुरतोलंकर्तव्या मालतीति ।

काम० । युक्तमाहामात्यः । माङ्गलिकं तत्स्थानमतो दर्शय ।

१५ प्रती० । एदं दाव धवलपट्टंसुअचोलअं एदं च उत्तरीअं रत्त-
वण्णंसुअं इमे अ सव्वज्जिआ आहरणसंजोआ अअं च मोत्ति-
आहारो चन्दणं सिदकुसुमापीडो अ ।

१८ एतत्तावद्धवलपट्टांशुकचोलकमेतच्चोत्तरीयं रक्तवर्णांशुकामिमे च सर्वा-
ङ्गिका आभरणसंयोगा अयं च मुक्तिकाहारश्चन्दनं सितकुसुमापीडश्च ।

काम० । अपवार्य । रमणीयं हि वत्समकरन्दमवलोकयिष्यति

२१ मदयन्तिका । प्रकाशम् । गृहीत्वा । भवत्वेवमित्युच्यताममात्यः ।

प्रती० । तथा । इति निष्क्रान्ता । तथा ।

काम० । लवङ्गिके प्रविश त्वमभ्यन्तरं वत्सया सह ।

२४ लव० । अथ भअवदी उण कर्हिं । अथ भगवती पुनः क ।

काम० । अहमपि तावद्विचिक्तेऽलंकरणरत्नानां प्राशस्त्यं
शास्त्रतः परीक्षिष्ये । इति निष्क्रान्ता ।

२७ माल० । स्वगतम् । लवङ्गिआमेत्तपरिवारमिह संवृत्ता ।

लवङ्गिकामात्रपरिवारास्मि संवृत्ता ।

लव० । एदं देवदामन्दिरदुवारं पविस्सम्ह । इति प्रविशतः ।

३० एतद्देवतामन्दिरद्वारं प्रविशावः ।

मक० । वयस्य इतः स्तम्भापवारितौ तिष्ठ्वावः । तथा कुरुतः ।

लव० । सहि अअं अङ्गराओ इमाओ कुसुममालाओ ।

३३ सखि अयमङ्गराग इमाः कुसुममालाः ।

माल० । तदो किं । ततः किम् ।

लव० । सहि इमस्सि पाणिग्गहणमङ्गलारम्भे कल्याणसंपत्ति-
३६णिमित्तं देवदाओ पूजेहि त्ति अम्बाए अणुप्पेसिदासि ।

सखि अस्मिन्पाणिग्रहणमङ्गलारम्भे कल्याणसंपत्तिनिमित्तं देवताः पूजये-
त्यम्बयानुप्रेषितासि ।

३९ माल० । कीस दाणिं दाहणसमारम्भदेवदुर्विलासपरिणाम-
दुक्खणिहृद्दमाणसं पुणो पुणो मम्मच्छेददूसहं मं मन्दभाणिं
दूमावेसि ।

४२ किमिदानीं दाहणसमारम्भदेवदुर्विलासपरिणामदुःखनिर्दग्धमानसां पुनः
पुनर्ममच्छेददुःसहं मां मन्दभागिनीं दुनोषि ।

लव० । अहं किं सि वत्तुकामा । अथ किमसि वत्तुकामा ।

४५ माल० । जं दाणिं दुल्लहाहिणिवेसमणोरहविसंवदन्तभाअ-
धेओ जणो मन्तेदि ।

यादिदानीं दुर्लभाभिनिवेशमनोरथविसंवदद्भागधेयो जनो मन्त्रयते ।

४८ मक० । सखे श्रुतम् ।

माध० । श्रुतमसंतोषस्तु हृदयस्य ।

माल० । लवङ्गिकां परिष्वज्य । परमत्थबहिणि पिअसहि लव-
५१ङ्गिए एसो दाणिं दे पिअसही अणाहा मरणे वट्टमाणा आगम्भ-

णिग्गमणिरन्तरोवआरोवरूढवीसम्भसरिसं परिस्सइअ पत्थे-
दि जइ दे अहं अणुवट्टणीआ तदो मं हिअएण धारअन्ती स-
५४मग्गसोहग्गलच्छीपरिग्गहेक्कमङ्गलं माहवसिरिणो मुहारविन्दं
आणन्दमसिणं अवलोअइस्ससि । इति रोदिति ।

परमार्थभगिनि प्रियसाखि लवङ्गिके एषेदानीं ते प्रियसख्यनाथा मरणे
 ५७ वर्त्तमानागर्भनिर्गमनिरन्तरोपकारोपरूढविस्त्रम्भसदृशं परिष्वज्य प्रार्थयते यदि
 तेऽहमनुवर्तनीया ततो मां हृदयेन धारयन्ती समप्रसौभाग्यलक्ष्मीपरिग्रहे-
 कमङ्गलं माधवश्रियो मुखारविन्दमानन्दमसृणमवलोकयिष्यसि ।

६० माध० । वयस्य मकरन्द

म्लानस्य जीवकुसुमस्य विकासनानि
 संतर्पणानि सकलेन्द्रियमोहनानि ।
 आनन्दनानि हृदयैकरसायनानि
 दिष्ट्या मयाप्याधिगतानि वचोऽमृतानि ॥ ८ ॥

माल० । जहा तस्स जीविदप्पशङ्खो जणस्स अवसिदत्ति मं
 सुणिअ संतप्पमाणस्स तं तहाविहं सरीररअणं ण परिहीअदि
 ३ जधा अ लोअन्तरगदं पि मं उदिसिअ सो जणो सुमरणसंकधा-
 मेत्तपरिसेसं कालन्ते लोअजत्तं ण सिढिलेदि तहा करेसु ।
 एवं जेव्व पिअसहीए पसादादो मालदी किदत्था भोदि ।

६ यथा तस्य जीवितप्रदायिनो जनस्यावासितेति मां श्रुत्वा संतप्यमानस्य
 तत्तथाविधं शरीररत्नं न परिहीयते यथा च लोकान्तरगतामपि मामुद्दिश्य
 स जनः स्मरणसंकथामात्रपरिशेषां कालान्तरे लोकयात्रां न शिथिलयति तथा

९ कुरुष्व । एवमेव प्रियसख्याः प्रसादान्मालती कृतार्था भवति ।

मक० । हन्त अतिकरुणं प्रस्तुतम् ।

माध० । नैराश्रयकातरधियो हरिणेक्षणायाः
 श्रुत्वा निकामकरुणं च मनोहरं च ।
 वात्सल्यमोहपरिदेवितमुद्धहामि
 चिन्ताविषादविपदं च महोत्सवं च ॥ ९ ॥

लव० । अइ पडिहदं दाणिं दे अमङ्गलं । ण अदो वि अँवरं
 सुणिस्सं । अथि प्रतिहतमिदानीं तेऽमङ्गलम् । नातोऽप्यपरं श्रोष्यामि ।

१ संस्मरणकथा २ वैराग्यं ३ चिन्तावसान, चिन्तावसाद ४ अधिभं.

३ माल० । सहि पिअं कखु तुम्हाणं मालदीजीविदं ण उण मालदी । सखि प्रियं खलु युष्माकं मालतीजीवितं न पुनर्मालती ।

लव० । किं एव्वं भणिदं भोदि । किमेवं भणितं भवति ।

- ६ माल० । आत्मानं निर्दिश्य । जेण पञ्चासाणिवन्धणेहिं वअण-
संविहाणएहिं जीआविअ इमं महावीभच्छारम्भं अणुभावि-
दमिह । संपदं उण मणोरहो मे एसो जेव्व जं तस्स देवस्स परेके-
९ रअत्तणेण अणवरद्धं अत्ताणअं परिच्चइस्सं त्ति । ता इमस्सि
पओअणे पिअसही मे अपरिपन्थिणी होदु । इति पादयोः पतति ।

येन प्रत्याशानिवन्धनेर्वचनसंविधानकैर्जावयित्वेमं महावीभत्सारम्भमनुभा-
१२वितास्मि । सांप्रतं पुनर्मनोरथो मे एष एव यत्तस्य देवस्य परकीयत्वेनान-
पराद्धमात्मानं परित्यक्ष्यामीति । तदस्मिन्प्रयोजने प्रियसखी मेऽपरिपन्थिनी
भवतु ।

- १५ माध० । सैषा सीमा स्नेहस्य । लवङ्गिका माधवं संज्ञया समा-
ह्वयति ।

मक० । वयस्य उपसृत्य लवङ्गिकास्थाने तिष्ठ ।

- १८ माध० । परवानस्मि साध्वसेन ।

मक० । इयमेव नेदीर्यसां प्रकृतिरभ्युदयानाम् ।

माधवः स्वैरं लवङ्गिकास्थाने तिष्ठति ।

- २१ माल० । सहि करेहि अणुऊलदाए पसादं ।

सखि कुर्वनुकूलतया प्रसादम् ।

- माध० । सरले साहसरागं परिहर रम्भोरु मुञ्च संरम्भम् ।
विरसं विरहायासं सोढुं तव चित्तमसहं मे ॥१०॥

माल० । अलङ्घणीओ दे मालदीप्पणामो ।

अलङ्घनीयस्ते मालतीप्रणामः ।

३ माघ० । सहर्षम् ।

किं वा भणामि विच्छेददारुणायासकारिणि ।

कामं कुह वरारोहे देहि मे परिरम्भणम् ॥ ११ ॥

माल० । सहर्षम् । कथं अणुगहीदमिह । उत्थाय । इअमालिङ्गा-
मि । दंसणं उण पिअसहीए बाहुपीडेण गिरुद्धं ण लम्भी-
३ अदि । आलिङ्गय सानन्दम् । सहि कठोरकमलगम्भपम्हलो अण्णा-
रिसो जेव्व दे अज्ज णिव्वावेदि मं सरीरप्फंसो । सासम् । किं
च । मउलिविणिवेसिदञ्जली मह वअणेण विण्णवेहि तं जणं
६ ण मए मन्दभाइणीए विअसन्तपुण्डरीअलच्छीविलासहारिणो
मुह्वन्दमण्डलस्स दे सच्छन्दंसणेण संभाविदो चिरं लोअ-
णमहूसवो । मुहामणोरहेहिं अ अविरदविअम्भमाणदुव्वारु-
९ व्वेअव्वइअरुव्वत्तमाणबन्धणं धारिअं हिअअं । गमिआ अ
वारं वारं सविसेसदूसहारम्भदूमाविअसहीअणा सरीरसंदावा ।
कथं वि अदिवाहिदा अ चन्दादवमलअमारुदप्पमुहा अणत्थ-
१२ परंपरा । संपदं उण गिरासमिह संबुत्तेति । तुए वि पिअसहि
सव्वदा सुमरिदव्वमिह । एसा अ सिरिमाहवसहत्थणिम्मा-
णमणुहरा वउलमाला मालदीणिव्विसेसं पिअसहीए दट्टव्वा
१५ सव्वधा हिअए धारणीएत्ति । स्वकण्ठादपनीय माधवस्य हृदि विन्य-
स्यन्ती सहसापसृत्य साध्वसोत्कमं नाटयति ।

कथमनुगृहीतास्मि । इयमालिङ्गामि । दर्शनं पुनः प्रियसख्या बाष्पोत्पी-
१८ डेन निरुद्धं न लभ्यते । सखि कठोरकमलगर्भपक्ष्मलोन्यादृश एव तेय नि-
र्वापयति मां शरीरस्पर्शः । किं च । मौलिविनिवेशिताञ्जलिर्मम वचनेन विज्ञा-
पय तं जनं न मया मन्दभाग्यया विकसत्पुण्डरीकलक्ष्मीविलासहारिणो मुखं
२१ चन्द्रमण्डलस्य ते स्वच्छन्ददर्शनेन संभावितश्चिरं लोचनमहोत्सवः मुधामनो-
रथैश्चाविरतविजृम्भमाणदुर्वारोद्वेगव्यतिकरोद्भ्रतमानबन्धनं धारितं हृदयम् ।
गमिताश्च वारं वारं सविशेषदुःसहारम्भदावितसखीजनाः शरीरसंतापाः ।

१ बाह्यापाडेण २ संपुण्णचंदमंडलाहिरामस्स मुहस्त ।

२४ कथमप्यतिवाहिता च चन्द्रातपमलयमारुतप्रमुखानर्थपरंपरा । सांप्रतं पुन-
 निराशास्मि संवृत्तेति । त्वयापि प्रियसखि सर्वदा स्मर्तव्यास्मि । एषा च
 श्रीमाधवस्वहस्तनिर्माणमनोहरा बकुलमाला मालतीनिर्विशेषं प्रियसख्या
 २७ द्रष्टव्या सर्वथा हृदये धारणीयेति ।

माध० । अपवार्य । हन्त ।

एकीकृतंस्त्वचि निषिक्तं इवावपीड्य
 निर्भुग्यपीनकुचकुङ्मलयानया मे ।
 कर्पूरहारहरिचन्दनचन्द्रकान्त—
 निःस्यन्दशैवलमृणालहिमादिवर्गः ॥ १२ ॥

माल० । स्वगतम् । अहो लवङ्गिआए मालदी विप्पलद्धा ।

अहो लवङ्गिकया मालती विप्रलब्धा ।

३ माध० । अयि स्वन्नित्तवेदनामात्रनिवेदिनि परव्यथानभिद्धे

इयमुपालभ्यसे ।

उद्दामदेहपरिदाहमहाज्वराणि
 संकल्पसंगमविनोदितवेदनानि ।
 त्वत्स्नेहसंविदवलम्बितजीवितानि
 किं वा मयापि न दिनान्यतिवाहितानि ॥ १३ ॥

लव० । सहि उवालम्भणिज्जेव उवालद्धासि ।

सखि उपालम्भनीयैवोपालब्धासि ।

३ कल० । अहो सरसरमणीअदा सांधिहाणस्स ।

अहो सरसरमणीयता संविधानस्य ।

मक० । महाभागे एवमेतत् ।

त्वं वत्सलेति कथमप्यवलम्बितात्मा
 सत्यं जनोऽयमियतो दिवसाननैषीत् ।

१ °स्त्वति २ निषक्त ३ लवांगकाया मालतीविप्रलभप्रसादः ४ °चित्तवेदना°

५ निवेदितवेदनानि.

आबद्धकङ्कणकरप्रणयप्रसाद—

मासाद्य नन्दतु चिराय फलन्तु कामाः ॥ १४ ॥

लव० । महाणुभाव हिअए वि अप्पडिहदसअंगाहसाहसो
अअं जणो किं दाणिं कङ्कणाभरणं करं विआरेदि ।

३ महानुभाव हृदयेऽप्यप्रतिहतस्वयंग्रहसाहसोऽयं जनः किमिदानीं कङ्कणा-
भरणं करं विचारयति ।

माल० । हा हदग्ग्हि । कण्णआअणविरुद्धं किं पि एसा उव-
६ ण्णस्सदि ।

हा हतास्मि कन्यकाजनविरुद्धं किमप्येषोपन्यस्यति ।

प्रविश्य कामन्दकी । पुत्रि कातरे किमेतत् । मालती कम्पमाना
९ कामन्दकीमालिङ्गति ।

काम० । तस्याश्विबुकमुन्नमग्य

पुरश्चक्षूरागस्तदनु मनसोऽनन्यपरता
तनुग्लानिर्यस्य त्वयि समभवद्यत्र च तव ।
युवा सोऽयं प्रेयानिह सुवदने मुञ्च जडतां
विधातुर्वैदग्ध्यं विलसतु सकामोस्तु मदनः ॥ १५ ॥

लव० । भअवदि कसणचउहसीरअणीमसाणसंचारणिव्वात्ति-
३ दविसमव्ववसा अणिव्वापिअचण्डपासण्डपअण्णदोद्दण्डसाहसो
साहसिओ क्खु एसो । अदो पिअसही उक्कम्पिदा ।

भगवति कृष्णचतुर्दशीरजनीश्मशानसंचारनिर्वर्तितविषमव्यवसायनिर्वापि-
तचण्डपाखण्डप्रचण्डदोर्दण्डसाहसः साहसिकः खल्वेषः । अतः प्रियसख्यु-
६ त्कम्पिता ।

मक० । स्वगतम् । साधु लवङ्गिके साधु । अवसरे खल्वनुरा-
गोपकारयोर्गरीयसोरुपन्यासः ।

९ माल० । हा ताद हा अम्ब । हा तात हा अम्ब ।

काम० । वत्स माधव ।

माध० । आज्ञापय ।

१२ काम० । इयमशेषसामन्तमस्तकोत्तंसपरागरञ्जितचरणाङ्गु-
लेरमात्यभूरिवसोरेकमपत्यरत्नं मालती भगवता सदृशसंयो-
गरसिकेन वेधसा मन्मथेन मया च तुभ्यं दीयते । इति रोदिति ।

१५ मक० । फलितं नस्तर्हि भगवतीपादप्रसादेन ।

माध० । तत्किमिति बाष्पायितं भगवत्या ।

काम० । चीवराञ्जलेन नेत्रे प्रमृज्य । विज्ञापयामि कल्याणिनम् ।

१८ माध० । नन्वाज्ञापय ।

काम० । परिणातिरमणीयाः प्रीतयस्त्वद्विधाना-
मर्हमपि तव मान्या हेतुभिस्तैश्च तैश्च ।
तदिह सुवदनायां तात मत्तः परस्ता-
त्परिचयकरुणायां सर्वथा मा विरंसीः ॥ १६ ॥

इति नन्तुमिच्छति ।

माध० । वारयन् । अहो वात्सल्यादतिक्रामति प्रसङ्गः ।

३ मक० । भगवति

श्लाघ्यान्वयेति नयनेत्सवकारिणीति
निर्व्यूढसौहृदभरेति गुणोज्ज्वलेति ।
एकैकमेव हि वशीकरणं गरीयो
युष्माकमेवभियमित्यथ किं ब्रवीमि ॥ १७ ॥

काम० । वत्स माधव ।

माध० । आज्ञापय ।

३ काम० । वत्से मालति ।

माल० । आणवेदु भवदी । आज्ञापयतु भगवती ।

काम० । प्रेयो मित्रं बन्धुता वा समग्रा
सर्वे कामाः शेषधिर्जीवितं वा ।
स्त्रीणां भर्ता धर्मदाराश्च पुंसा-
मित्यन्योन्यं वत्सयोर्ज्ञातमस्तु ॥ १८ ॥

मक० । अथ किम् ।

लव० । जघा तुम्हे आणवेध । यथा यूयमाज्ञापयथ ।

३ काम० । वत्स मकरन्द त्वमनेनैव वैवाहिकेन मालतीनेप-
थ्येन प्रसाधितः परिणाययात्मानम् । इति पेशलकमर्पयति ।

मक० । यथाज्ञापयति भगवती । यावदिताश्चित्रजवनिकाम-
६ न्तर्धाय नेपथ्यं धारयामि । तथा करोति ।

माध० । भगवति सुलभर्बेह्वनर्थमतिसंकटमिदं वयस्यस्य ।

काम० । आः कस्त्वमस्यां चिन्तायाम् ।

९ माध० । एवं भगवत्येव जानाति ।

प्रविश्य मकरन्दः । विहसन् । वयस्य मालत्यस्मि । सर्वे सकौतुकं
पश्यन्ति ।

१२ माध० । मकरन्दं परिष्वज्य सोपहासम् । भगवति कृतपुण्य एव
नन्दनो यः प्रियामीदृशीं कामयिष्यते ।

काम० । वत्सौ मालतीमाधवौ इतो निर्गत्य वृक्षगहनेन
१५ गम्यतामुद्राहमङ्गलार्थमस्मद्विहारिकायाः पश्चादुद्यानवाटः ।

सुविहितं तत्र वैवाहिकं द्रव्यजातमवलोकितया । भूयश्च

गाढोत्कण्ठकठोरकेरलवधूगण्डावपाण्डुच्छदै-
स्ताम्बूलीपटलैः पिनद्धफलितव्यानम्रपूगद्रुमाः ।

१ नेपथ्येनापवारितः प्रवर्तस्व परिणयाय आत्मनः २ सुलभमपि वस्त्रं ब^०
३ संनिहितं, संबिहितं.

कङ्कोलीफलजग्धिमुग्धविकिरव्याहारिणस्तद्भुवो
भागाः प्रेङ्खितमातुलुङ्गवृतयः प्रेयो विधास्यन्ति वाम् ॥ १९ ॥

गत्वा च तत्रैव मकरन्दमदयन्तिकागमनं यावत्स्थातव्यम् ।

माध० । सहर्षम् । कल्याणावतंसा हि कल्याणसंपदुपरिष्ठा-

३ झवति ।

कल० । दिट्टिआ एव्वं पि णो भविस्सदि ।

दिष्टया एवमपि नो भविष्यति ।

६ मक० । कथं संदेह एवात्र भवतः ।

लव० । सुदं पिअसहीए । श्रुतं प्रियसख्या ।

काम० । वत्स मकरन्द भद्रे लवङ्गिके इत इतः प्रतिष्ठामहे ।

९ माल० । सहि तुए वि गन्तव्वं । साखि त्वयापि गन्तव्यम् ।

लव० । विहस्य । संपदं कखु अम्हे एत्थ उव्वराम ।

सांप्रतं खलु वयमत्रावशिष्यामहे । *Now we shall see*

१२

इति निष्क्रान्ताः कामन्दकीलवङ्गिकामकरन्दाः ।

माध० । अयमहमिदानीम् । *Let us see how it will*

आमूलकण्टकितकोमलबाहुनाल-

मार्द्राङ्गुलीदलमनङ्गनिदाघतसः ।

अस्याः करेण करमाकलयामि कान्त-

मारक्तपङ्कजमिव द्विरदः सरस्याः ॥ २० ॥ *Let us see*

इति निष्क्रान्ताः सर्वे ।

॥ चोरिकाविर्वाहो नाम षष्ठोऽङ्कः ॥ *14*

१ उवचरामो, उवसरामो, अवसरामो २ मालत्युपहारो; मालतीस्वयंवरो.

॥ सप्तमोऽङ्कः ॥

ततः प्रविशति बुद्धरक्षिता ।

- ३ बुद्ध० । अम्महे सुसिलिट्टमालदीणेवच्छलच्छीविप्पलद्धणन्द-
णकिदकरग्गहो अमच्चभूरिवसुमन्दिरे भवदीवअणसंविहाणे-
हिं खेमेण गोवाइदो मअरन्दो । अज्ज अम्हे पि णन्दणावासं
३ उवगदा । तदो भवदी णन्दणमापुच्छिअ गदा आवसहं ।
अअं च णववहूघरप्पवेसविरइदाकालकोमुदीमहूसवप्पउत्तिप-
ज्जाउलासेसपरिअणो पदोसो अणुऊलइस्सदि अज्ज णो वव-
९ सिदं । संपदं तुवरन्तकामो कामीणि कामेदुं बहुसो सपादवन्दणं
अब्भत्थिअ पुणो वि बलामोडिअ अहिइवन्तो मअरन्देण णिट्ठरं
पडिहदो जामादा । तदो सो क्खु अधिअवेलक्खलन्तअक्खरो
१२रोसणिब्भरदुःक्खिदो मदप्पफुरन्तणअणो ण मे संपदं तुए
कोमारबन्धइए पओअणं त्ति ससवहं पइणं काउण वासभ-
वणादो णिग्गदो त्ति । एदिणा पसङ्गेण मदअन्तिअं आणीअ
१५मअरन्देण सह संजोअइस्सं ।

इति निष्क्रान्ता ।

अम्महे सुश्लिष्टमालतीनेपथ्यलक्ष्मीविप्रलब्धनन्दनकृतकरग्रहोऽमात्यभूरि-
वसुमन्दिरे भगवतीवचनसंविधानैः क्षेमेण गोपायितो मकरन्दः । अद्य वय-
मपि नन्दनावासमुपगताः । ततो भवगती नन्दनमापृच्छथ गतावसथम् । अयं
१८च नववधूगृहप्रवेशविरचिताकालकौमुदीमहोत्सवप्रवृत्तिपर्याकुलाशेषपरिजनः
प्रदोषोऽनुकूलयिष्यत्यद्य नो व्यवसितम् । सांप्रतं त्वरमाणकामः कामिनीं २
कामयितुं बहुशः सपादवन्दनमभ्यर्थ्य पुनरपि बलात्कारेणाभिद्रवन्मकरन्देन
निष्ठुरं प्रतिहतो जामाता । ततः स खल्वधिकवैलक्ष्यस्खलदक्षरो रोषनिर्भरदुः-

खितो मदप्रस्फुरन्मनो न मे सांप्रतं त्वया कौमारबन्धक्या प्रयोजनमिति
सशपथं प्रतिज्ञां कृत्वा वासभवनाभिर्गत इति । एतेन प्रसङ्गेन मद्यन्तिका-
२४मानीय मकरन्देन सह संयोजयिष्ये ।

प्रवेशकः ।

ततः प्रविशति शय्यागतो मालतीवेषो मकरन्दो लवङ्गिका च ।

२७ मक० । लवङ्गिके अपि नाम बुद्धरक्षितासंक्रान्ता भगवती-
नीतिर्विजेष्यते ।

लव० । को संदेहो महाभाअस्स । किं बहुणा जहा एसो
३०मञ्जीरसहो सुणीअदि तहा जाणामि तेण ववेदसेण आणीदा
बुद्धरखिखदाए मदअन्तिआ त्ति । ता उत्तरीआववारिदो पसु-
त्तल्लखणो चिट्ठ । मकरन्दस्तथा करोति ।

३३ कः संदेहो महाभागस्य । किं बहुना यथैष मञ्जीरशब्दः श्रूयते तथा
जानामि तेन व्यपदेशेनानीता बुद्धरक्षितया मद्यन्तिकेति । तदुत्तरीयापवारितः
प्रसुप्तलक्षणस्तिष्ठ ।

३६ ततः प्रविशति मद्यन्तिका बुद्धरक्षिता च ।

मद० । सहि सच्चं जेव्व परिकोविदो मे भादा मालदीए ।
सखि सत्यमेव परिकोपितो मे भ्राता मालत्या ।

३९ बुद्ध० । अद्य इं । अद्य किम् ।

मद० । अहो अच्चाहिदं । ता एहि वामसीलं मालदिं निब्भ-
कळेम्ह । पारिकामतः ।

४२ अहो अत्याहितम् । तदेहि वामशीलां मालतीं निर्भर्त्सयावः ।

बुद्ध० । इदं वासभघणदुवारं । प्रविशतः । इदं वासभवनद्वारम् ।

मद० । सहि लवङ्गिए जाणीअदि पसुत्ता दे पिअसही त्ति ।

१ °तिर्न विपर्येष्यते; °तिः संपद्यते २ तक्कोमि ३ °लक्षणेन.

मा. मा...६

४५ साखि लवङ्गिके ज्ञायते प्रसुप्ता ते प्रियसखीति ।

लव० । एहि मा णं पडिबोधेहि जदो एसा चिरं दुम्मणा-
अन्ती दाणिं जेव्व ईस मण्णुं उज्झिअ पसुत्तेत्ति । तदो स-
४८णिअं इध जेव्व सअणुद्धन्ते उवविस ।

एहि मैनां प्रतिबोधय यत एषा चिरं दुर्मनायमानेदानीमेवेषन्मन्युमु-
ज्झित्वा प्रसुप्तेति । ततः शनैरिहैव शयनोर्ध्वान्त उपविश ।

५१ मद० । तथा कृत्वा । सहि दुम्मणाअदि इअं वामसीला ।

सखि दुर्मनायत इयं वामशीला ।

लव० । कहं णाम णववहूविस्सम्भणोवाअजाणअं लडहं
५४विअड्डमहुरभासिणं ससिणेहं अरोसणं अ दे भादरं भत्तारं
समासादिअ सही ण दुम्मणाइस्सदि ।

कथं नाम नववधूविसम्भणोपायज्ञातारं मनोहरं विदग्धमधुरभाषिणं सस्ते-
५७हमरोषणं च ते, भ्रातरं भर्तारं समासाद्य सखी न दुर्मनायिष्यते ।

मद० । बुद्धराक्खिदे पेक्ख विप्पदीअं अम्हे वि उवालम्भी-
आमो । बुद्धरक्षिते प्रेक्षस्व विप्रतीपं वयमपि उपालभ्यामहे ।

६० बुद्ध० । विप्पदीअं ण वा विप्पदीअं । विप्रतीपं न वा विप्रतीपम् ।

मद० । कथं विअ । कथमिव ।

बुद्ध० । जं दाव चलणपडिदो भत्ता ण बहुमाणिदो एत्थ
६३लजादोसेण एसो जणो उआलम्भणिज्जो । जं पिअसहि णव-
वहूविरुद्धरहसोवकमक्खलणवेलक्खविच्छं डिदमहाणुभावत्तण-
स्स भादुणो दे वाआगदं किं वि अपरिट्ठाणं तेण तुम्हेत्ति ।
६६किं च । कुसुमसधर्माणो हि योषितः सुकुमारोपक्रमाः ।
तास्त्वनधिगतविश्वासैः प्रसभमुपक्रम्यमाणाः सद्यः संप्रयोग-
विद्वेषिण्यो भवन्ति । एवं किल कामसुत्तआरा आमणन्ति ।

१ सअणीअद्धन्ते, सअणद्धम्मि २ साहसो ३ विच्छन्दिअ, विम्भट्टिय.

६९ यस्तावत्परणपतितो भर्ता न बहुमानितोऽत्र लज्जादोषैषैष जन उपालम्भ-
नीयः । यत्प्रियसाखि नववधुविरुद्धरभसोपक्रमस्खलनवैलक्ष्यविच्छर्दितमहानु-
भावत्वस्य भ्रातुस्ते वाचागतं किमप्यपरिस्थानं तेन यूयमिति । कुसुम०
७२इत्यादि । एवं किल कामसूत्रकारा आमनन्ति ।

लव० । सास्रम् । घरे घरे पुरिसा अम्मकाओ समुव्वहन्ति ण
क्खु को वि लज्जापराधीणं अणवरद्धं मुद्धलडहसहावं कुल-
७५कुमारीअणं पहुवामि त्ति वाआणलेण पज्जालेदि । एदे क्खु दे हि-
अअसल्लाणिक्खेवा आमरणं संभरिज्जन्तदूसहा पडिघरणिवास-
वेरगकारिणो महापरिभवा जाणं कदे इत्थिआजम्मलाहं
७८जुगुच्छन्ति बान्धवा ।

गृहे गृहे पुरुषाः कुलकन्यकाः समुद्रहन्ति न खलु कोपि लज्जापराधीन-
मनपराद्धं मुग्धसुकुमारस्वभावं कुलकुमारीजनं प्रभवाम्नाति वाचानलेन
८१प्रज्वालयति । एते खलु ते हृदयशाल्यनिक्षेपा आमरणं संस्मर्यमाणदुःसहाः
पतिगृहनिवासवैराग्यकारिणो महापरिभवा येषां कृते स्त्रीजन्मलाभं जुगुप्सन्ते
बान्धवाः ।

८४ मद० । बुद्धराक्खिदे अदिदुम्मिदा पिअसही लवङ्गिआ ।
महन्तो को वि मे भातुणा वाआवराधो कदो ।

बुद्धराक्षिते अतिदूना प्रियसखी लवङ्गिका । महान्कोऽपि मे भ्रात्रा वाचा-
८७पराधः कृतः ।

बुद्ध० । अध इं । सुदं अग्हेहिं जघा ण मम तुए संपदं को-
मारबन्धईए पओअणं त्ति ससपहं पइण्णं काउण वासभवणादो
९०गदो । अय किम् । श्रुतमस्माभिर्यथा न मम त्वया सांप्रतं कौमारबन्धक्या
प्रयोजनामिति सशपथं प्रतिज्ञां कृत्वा वासभवनाद्गतः ।

मद० । कर्णे पिधाय । अहो अदिक्कमो । अहो पमादो । सहि

१३ लवङ्गिण असमत्थाम्हि दे मुहं पि संपदं दंसिदुं तधावि पहवामि
त्ति किं पि मन्तइस्सं ।

अहो आतिक्रमः । अहो प्रमादः । साखि लवङ्गिके असमर्थास्मि ते मुख-
१६मपि सांप्रतं दर्शयितुं तथापि प्रभवामीति किमपि मन्त्रायिष्ये ।

लव० । साधीणो दे अअं जणो । स्वाधीनस्सेऽयं जनः ।

मद० । चिट्टुदु जेव्व मह भादुणो दुस्सीलदा अवरिट्ठणं
१९अ । तुम्हेहि ईदिसो वि संपदं जधाचित्तमणुवत्तणीओ जेण
भत्ता एसो त्ति । अण्णं च । तुम्हे इमस्स अणहिजादक्खराहि-
क्खेवोवालम्भदूसणस्स जं मूलं तं ण आणध ।

१०२ तिष्ठत्वेव मम आर्तुर्दुःशीलतापरिस्थानं च । युष्माभिरीदृशोऽपि सांप्रतं
यथाचित्तमनुवर्तनीयो येन भर्तृष इति । अन्यच्च । यूयमस्यानभिजाताक्षराधि-
क्षेपोपालम्भदूषणस्य यन्मूलं तन्न जानीथ ।

१०५ लव० । कथं वाआर्मन्तिदं वि ण जाणीमो ।

कथं वाचामन्त्रितमपि न जानीमः ।

मद० । जं दाणिं तस्सि महाणुभावे माहवे किं पि किल
१०८मालदीए तारामेत्तअं आसी तर्हि सव्वलोअस्स अदिभूमिं गदो
पवादो । तं क्खु एदं विअम्भदि । ता पिअसहि जधा एस
भत्तुणो अवक्ख्वाहिणिवेसो णिरवसेसं हिअआदो उद्धरीअदि
१११तधा करेध । अण्णधा महादोसो त्ति जाणिदं भोदु । णिक्कम्प-
दारुणा अम्मकाओ दूमावेन्ति हिअअं मणुस्साणं ईदिसादो दु-
रभिसङ्गादो त्ति । मा णं भणिस्सध मदअन्तिआए कधिदं त्ति ।

११४ यदिदानीं तस्मिन्महानुभावे माधवे किमपि किल मालत्यास्तागामैत्र-
न । कुमासीत्तत्र सर्वत्रोक्तस्यातिभूमिं गतः प्रवादः । तत्खल्विदं विजृम्भते । तत्प्रि-
यसखि यथैष भर्तुरपेक्षाभेनिवेशो निरवशेषं हृदयादुद्भियते तथा कुरुत ।

११७अन्यथा महादोष इति ज्ञातं भवतु । निष्कम्पदारुणाः कन्यका दुन्वान्ति हृदयं ।

मनुष्याणामीदृशादुरभिसङ्गादिति । मैनां भणिष्यथ मदयन्तिकया कथितमिति ।

लव० । अह असावधाने असंबद्धलोअप्पवादमोहिदे अवेहि
१२०ण तुए सह जम्पिस्सं ।

अये असावधाने असंबद्धलोकप्रवादमोहिते अपेहि न त्वया सह जल्पि-
ष्यामि ।

१२३ मद० । सहि पसीद पसीद । अह वा ण तुम्हे अफुडं भणि-
दाओ चिट्ठध । किं च । अम्हे सच्चं जेव्व माहवेक्कमअजीअलोअं
मालदिं जाणीमो । केण वा कठोरकेदईगम्भविग्भमावअवदोब्ब-
१२६ल्लुणिव्वहिदसुंदरत्तणविसेसं माहवसहत्थणिम्माविदबउलाव-
लीविरइदकण्ठावलम्बमेत्तसंधारिदजीवणं मालदीए माहवस्स
अ पभादचन्दमण्डलावाण्डुरपरिक्खामरमणीअदंसणं ण विभा-
१२९विदं सरीरं । किं च । तद्दिअसे कुसुमाअरुजाणपरेन्तरच्छा-
मुहसमागमे सविग्भमुल्लासिदकोदूहल्लुफ्फुल्लपसरन्तणअणुप्पल-
बहलविलासमसिणसंचारचारुतारआविराअन्तविग्भमा अण-
१३२ङ्गणट्टाआरिअसव्वाआरोवेदसणिम्मविअविअडुमुद्धमडुरा तुए
वि ण णिरूविदा इमाणं दिट्ठिसंभेदा । किं अ । मम भादुणो
दाणवुत्तन्तं सुणिअ तक्खणुच्छलिदगम्भरिावेअव्वइअरमिला-
१३५अन्तदेहसोहाणं उव्वत्तमाणमूलं विअ ण लक्खिदं हिअअं ।
किं अ । एदं पि अवरं सुमरिदं मए ।

साखि प्रसीद प्रसीद । अथवा न यूयमस्फुटं भणितास्तिष्ठथ । किं च ।
१३८वयं सत्यमेव माधवैकमयजीवलोकां मालतीं जानीमः । केन वा
कठोरकेतकीगर्भविभ्रमावयवदौर्बल्यनिर्वाहितसुन्दरत्वाविशेषं माधवस्वहस्तनि-
र्मितबकुलावलीविरचितकण्ठावलम्बमात्रसंधारितजीवनं मालत्या माधवस्य च
१४१प्रभातचन्द्रमण्डलापाण्डुरपरिक्षामरमणीयदर्शनं न विभावितं शरीरम् । किं च ।
तद्दिवसे कुसुमाकरोयानपर्यन्तरथ्यामुखसमागमे साविभ्रमोल्लासितकौतूहलोत्फुल्ल-
प्रसरन्नयनोत्पलबहलविद्यासमसृणसंचारचारुतारकाविराजमानविभ्रमा अनङ्ग-
१४४नान्याचार्यसर्वाकारोपदेशनिर्मितवैदग्ध्यमुग्धमधुरास्त्वयापि न निरूपिता अन-

योर्दृष्टिसंभेदाः । किं च । मम भ्रातृर्दानवृत्तान्तं श्रुत्वा तत्क्षणोच्छलितगम्भी-
रावेगव्यातिकरम्लायमानदेहशोभयोरुद्वर्तमानमूलमिव न लक्षितं हृदयम् । किं
१४७ च । एतदप्यपरं स्मृतं मया ।

लव० । किं दार्णि अवरं । किमिदानीमपरम् ।

मद० । जं मम तस्स जीविदप्पदाइणो महाणुभावस्स चेअ-
१५०णापडिलम्भपिआणिवेदिआए मालदीए भअवदीविअडुवअणो-
वण्णासबोधिदेणं हिअअं जीविदं अ माहवेण पारितोसिअत्त-
णेण सअंगाहसाहसे णिउत्तं । अह अ लवङ्गिए तर्हि तुए जेव्व
१५३भाणिदं पडिच्छदो क्वु णो पिअसहीए अअं पसादो स्ति ।

यन्मम तस्य जीवितप्रदायिनो महानुभावस्य चेतनाप्रतिलम्भप्रियनिवेदि-
काया मालत्या भगवतीविदग्धवचनोपन्यासबोधितेन हृदयं जीवितं च माध-
१५६वेन पारितोषिकत्वेन स्वयंग्राहसाहसे नियुक्तम् । अथ च लवङ्गिके तत्र त्वयैव
माणितं प्रतीष्टः खलु नः प्रियसख्या अयं प्रसाद इति ।

लव० । कदमो उण महाभाओ स्ति विसुमरिदं मए ।
१५९ कतमः पुनर्महाभाग इति विस्मृतं मया ।

मद० । सहि सुमर सुमर जेण तर्स्स दिअसे विअडुदुट्ट-
सावदावदेसकालगोचरं गदा असरणा तक्कालसंणिहिदेण जीवि-
१६२दप्पदाइणा पीअरभुअत्थम्भेण णिक्कारणबन्धवेण सअलभुवणे-
क्कसारणिअदेहोवहारसाहसं कदुअ परिरिक्खदम्हि । जेण अ
दिढदाढाविदारिअविअडमंसलुत्ताणपरिणाहिक्खत्थलेण जर-
१६५ढज्जरिदजवापीडहारिणा करुणेक्कमणेण मम किदे विसहि-
दा अतिदुट्टसहूलणहासिहावज्जप्पहारा मारिदो अ सो दुट्टसाव-
दमहारक्खसो स्ति ।

१६८ सखि स्मर स्मर येन तस्मिन्दिवसे विकटदुष्टश्वापदापदेशकालगोचरं गता-
शरणा तत्कालसंनिहितेन जीवितप्रदायिना पीवरभुजस्तम्भेन निष्कारण-

बान्धवेन सकलभुवनैकसारनिजदेहोपहारसाहसं कृत्वा परिरक्षितास्मि । येन
१७१ च दृढदंष्ट्राविदारितविकटमांसलोत्तानपरिणाद्विवक्षःस्थलेन जरठजर्जरितजपा-
पीडहारिणा करुणैकमनसा मम कृते विसोढा अतिदुष्टशार्दूलनखशिखावज्र-
प्रहारा मारितश्च स दुष्टश्वापदमहाराक्षस इति ।

१७४ लव० । हुं मअरन्दो । हुं मकरन्दः ।

मद० । सानन्दम् । पिअसहि किं किं भणासि ।

प्रियसाखि किं किं भणासि ।

१७७ लव० । णं भणामि मअरन्दो त्ति । ननु भणामि मकरन्द इति ।
सस्पृहं शरीरमस्याः स्पृशन्ती संस्कृतमाश्रित्य ।

वयं तथा नाम यथात्थ किं वदा-

म्ययं त्वकस्माद्विकलः कथान्तरे ।

कदम्बगोलाकृतिमाश्रितः कथं

विशुद्धमुग्धः कुलकन्यकाजनः ॥ १ ॥

मद० । सलज्जम् । सहि कीस मं उवहससि । णं भणामि णि-
व्वावअन्ति मं तारिसस्स अप्पणिरवेक्खव्ववसाइणो किदन्त-
३ कवल्लिञ्जन्तजीविदबलामोद्धिअपञ्चाणअणगुहओवआरिणो ज-
णस्स संकघासु णामग्गहणसुमरणाइं । तथा अ सो तुप वि
गाढपणहारवेअणारम्भविम्हारिदसरीरसंगलिदसेअसलिलुप्पी -
६ लो मोहमउलाअन्तणेत्तकन्देदृजुअलो भूमिबिल्लिगिदासिलदा-
विट्ठम्भधीरधारिदसरीरभारो पञ्चफलीकिदो जेव्व मदअन्ति-
आणिमित्तमेत्तविच्छिद्धिअमहामहग्घजविलोओ महाभाओ त्ति ।
९ मदयन्तिका स्वेदादीन्विकाराघ्नाटयति ।

सखि किं मासुपहससि । ननु भणामि निर्वापयन्ति मां तादृशस्यात्मनिर-
पेक्षव्यवसायिनः कृतान्तकवत्यमानजीवितबलात्कारप्रत्यानयनगुरुकोपकारिणो

१२ जनस्य संकषासु नामप्रहणस्मरणानि । तथा च स त्वयापि गाढप्रहारवेद-
नारम्भविस्मारितशरीरसंगलितस्वेदसलिलोत्पीडो मोहमुकुलायमाननेत्रनी-
लोत्पल्युगलो भूमिविलग्रासिलताविष्टम्भधैर्यधारितशरीरभारः प्रत्यक्षीकृत
१५ एव मदयन्तिकानिमित्तमात्रविच्छर्दितमहामहार्घजीवलोको महाभाग इति ।

बुद्ध० । वचसिदं पिअसहीण सररीरेण ।

व्यवासितं प्रियसख्याः शरीरेण ।

१८ मद० । सलज्जम् । पिअसहि अवेहि । उब्भिण्णाग्निह सहवा-
सिणीए वीसम्भेण ।

प्रियसखि अपेहि । उद्भिन्नास्मि सहवासिन्या विसम्भेण ।

२१ लव० । सहि मदअन्तिए अग्हे वि जाणिद्वं जाणीमो । ता
पसीद यिरम ववदेसादो । एहि वीसम्भगम्भकधाबन्धसरिसं
सुहं चिट्ठम्ह । सखि मदयन्तिके वयमपि ज्ञातव्यं जानीमः तत्प्रसीद विरम
२४ व्यपदेशात् । एहि विसम्भगर्भकथाबन्धसदृशं सुखं तिष्ठामः ।

बुद्ध० । सोहणं लवङ्गिआ भणादि । शोभनं लवङ्गिका भणति ।

मद० । विधेअग्निह संपदं पिअसहीणं । विधेयास्मि संप्रतं प्रिय-

२७ सख्योः ।

लव० । जइ एवं ता कहेहि कहं णु दे कालो गच्छदि त्ति ।
यथेवं तत्कथय कथं नु ते कालो गच्छतीति ।

३० मद० । णिसामेहि पिअसहि । मम बुद्धरखिखदापल्लवाप-
च्चैरण पढमं जेव्व तस्सि जणे भरिदुव्वरन्तकोदूहलुक्कण्ठाम-
णोरहं हिअअं आसी । तदो विहिणिओअणिव्वुत्तदंसणा भविअ^१
३३ बुव्वारदारुणाणङ्गदुक्खसंदाविदकड्डन्तचित्तधिहडन्तजीविदा
संभाविआग्निह । विअग्निआपुव्वसव्वरूप्पजालिअमभणहुअवहु-
हामदूसहाआसदुम्मणाअन्तपरिअणा पञ्चासाविमोक्खमेत्तसु-

३६ लहमिषु णिव्वाणपडिऊलबुद्धरविखदावअणवाड्ढिदावेअव्वइअर-
विसंतुला इमं जीवलोअपरिवत्तं अणुभवामि ।

निशामय प्रियसखि । मम बुद्धरक्षितापक्षपातप्रत्ययेन प्रथममेव तस्मि-
३९ जने मृतोद्वरत्कौतूहलोत्कण्ठामनोरथं हृदयमासीत् । ततो विधिनियोगनिवृत्त-
दर्शना भूत्वा दुर्वारदारुणानङ्गदुःखसंतापितकथञ्चित्तविघटमानजीविता संभा-
वितास्मि । विजृम्भितापूर्वसर्वाङ्गप्रज्वालितमदनहुतवहोहामदुःसहायासदुर्म-
४२ नायमानपरिजना प्रत्याशाविमोक्षमात्रसुलभमृत्युनिर्वाणप्रतिकूलबुद्धरक्षितावच-
नवार्धितावेगव्यतिकरविसंघुलेमं जीवलोअपरिवर्तमनुभवामि ।

संकल्पसिविणअन्तरेसु अ मणोरहुम्मादमोहिदा पेक्खामि
४५ तं जणं । सो वि पिअसहि मुहुत्तणिव्वूढविग्गहअविसंतुलुव्वेल्ल-
घित्थरन्तलल्लिदणेत्तपुण्डरीअतण्डवुब्भडप्परूढमेरेअदप्पं विअ
चिरं णिज्झाअदि मं ।

४८ संकल्पस्वप्नान्तरेषु च मनोरथोन्मादमोहिता प्रेक्षे तं जनम् । सोऽपि प्रिय-
साखि मुहूर्तानिर्व्यूढविस्मयविसंघुलोद्वेगविस्तीर्यमाणललितनेत्रपुण्डरीकताण्डवो-
द्भटप्ररूढमेरेयदर्पामिव चिरं निर्धायति माम् ।

५१ किं अ । कवलितारविन्दकेसरकषायकण्ठकलहंसघोसघ-
ग्धरक्खलिदगम्भीरभारदीभरिदकण्णविवरं पिए मदअन्तिप
त्ति वाहरदि । अथ अ । पप्फुरन्तपओहरुच्छलदुत्तरीअञ्च-
५४ लावलम्बणपरिभवेण ससंभमुत्तरंगिधमधमाअन्तहिअअं मं
समुत्तासेदि ।

किं च । कवलितारविन्दकेसरकषायकण्ठकलहंसघोषधररक्खलितगम्भीर-
५७ भारतीभरितकर्णविवरं प्रिये मदयन्तिके इति व्याहरति । अथ च । प्रस्फुर-
त्पयोधरोच्छलदुत्तरीयाञ्चलावलम्बनपरिभवेन ससंभमोत्तरंगिधमधमायमान-
हृदयां मां समुत्रासयति ।

६० सहसा विसञ्जिअंसुअमोसरिअ तक्खणकठोरकमलदण्डाअ-
माणबाहुबन्धणाववारिअपओहरुग्गमं विहडन्तविअलमेहलाव-
लअसंदाणिज्जन्तपीवरोरुप्पडिसिद्धविप्पदीवगमणं पडिअलधा-
६३विणि पि अञ्जाअरपअत्तणिव्वत्तिअमुहुत्तकोवोवराअदुक्खपरु-
सीकिदाहिअं सिणिद्धपुणरुत्तपहूत्थलोअणविभाविदासेसच्चि-
त्तसारं उवहसदि ।

६६ सहसा विसर्जितांशुकामवसृत्य तत्क्षणकठोरकमलदण्डायमानबाहुबन्धना-
पवारितपयोधरोद्गमां विघटमानविकलमेखलावल्यसंदानितपीवरोरुप्रतिषिद्ध-
विप्रतीपगमनां प्रतिकूलवादिनीमप्यत्यादरप्रयत्ननिर्वर्तितमुहूर्तकोपोपरागदुःख-
६९परुषीकृतहृदयां स्निग्धपुनरुक्तपर्यस्तलोचनविभाविताशेषचित्तसारासुपहसति ।

दिउणबाहुदण्डावेढणणिअन्तिदं पिअसहि परूढसहूलकठो-
रकररुहोरम्फविअडपत्तावलीपसाहणुत्ताणवच्छत्थलणिटुराणि-
७२वेसणीसहं कदुअ सावेअविहुअमत्थआविध्दकबरीणिहिदकर-
परिग्गहोवग्गिदुण्णमिदणिच्चलमुहावअवसच्छन्दविआसविअ -
डुवअणकमलो वामगण्डमूलचिरणिहिदपप्फुरन्तपुञ्जिदाहरस-
७५मुग्गअमणुहरप्फंसणिअरुअमाविदसरीरसोहं उल्लसिदसज्झ-
साणन्दविसमसंभमवलणमोहमन्थरअमन्तलोअणं किं पि दु-
व्विणीवसाहसाणुरूवववसाओ मं अणअमत्थणीअं अअमत्थेदि ।

७८ द्विगुणबाहुदण्डावेष्टननियन्त्रितां प्रियसाखि परूढशार्दूलकठोरकररुहाकम-
णविकटपत्रावलीप्रसाधनोत्तानवक्षःस्थलनिष्ठुरनिवेशनिःसहां कृत्वा सावेगवि-
धुतमस्तकाविद्धकबरीनिहितकरपरिग्रहपुञ्जीकृतोष्णामितनिश्चलमुखावयवस्व -
८१च्छन्दविकासविदग्धवदनकमलो वामगण्डमूलचिरानिहितप्रस्फुरत्पुञ्जिताधर-
समुद्रतमनोहरस्पर्शनिर्भरोद्भामितशरीरशोभासुलसितसाध्वासानन्दविषमसंभ्रम-
वलनमोहमन्थरअमल्लोचनां किमपि दुर्विनीतसाहसानुरूपव्यवसायो मामनभ्य-
८४र्थनीयमभ्यर्थयति ।

पिअसहि समक्खं सव्वं अणुअविअ झत्ति पडिअध्दा सु-

ण्णारण्णसंणिहं पुणो वि मन्दभाइणी विभावेमि जीअलोअं सि ।

८७ प्रियसखि समञ्चं सर्वमनुभूय झटिति प्रतिबुद्धा शून्यारण्यसन्निभं पुनरपि मन्दभाग्या विभावयामि जीबलोकमिति ।

लव० । विहस्य । सहि मदअन्तिप फुडं आचक्खेहि । अथ ९०तस्सि अवसरे सिणेहविब्भमुम्मीसहासविअसन्तबुध्दरक्खि-दालोअणणिरूविदं परिअणादो गोवणिज्जं दे णिअम्बस्स मूलं सअणिज्जपच्छदवडाववारिदं भोदि किं ण वेत्ति ।

९३ सखि मद्यन्तिके स्फुटमाख्याहि । अथ तस्मिन्नवसरे स्नेहविभ्रमोन्मि-अहासविकासद्बुद्धरक्षितालोचननिरूपितं परिजनाद्गोपनीयं ते नितम्बस्य मूकं शयनीयप्रच्छदपटापवारितं भवति किं न वेति ।

९६ मद० । अइ असंबद्धपरिहाससीले अवेहि ।

अथि असंबद्धपरिहाससीले अपेहि ।

बुध्द० । सहि मदअन्तिप मालदीपिअसहि कखु ईदिसाई ९९जेव्वं मन्तिदुं जाणादि ।

सखि मद्यन्तिके मालतीप्रियसखी खल्वीदृशान्येव मन्त्रयिद्वं जानाति ।

मद० । सहि मा कखु एव्वं मालदिं उवहस ।

१०२ सखि मा खल्वेवं मालतीमुपहस ।

बुध्द० । सहि मदअन्तिप पुच्छिस्सं दाणिं दे किं वि जइ ण मे वीसासभङ्गं करोसि ।

१०५ सखि मद्यन्तिके प्रक्षयामीदानीं ते किमपि यदि न मे विश्वासभङ्गं करोषि ।

मद० । सहि किं पुणो वि पणअभङ्गेण कदावराहो अअं जणो जेण एव्वं मन्तेसि । पिअसहि तुमं लवङ्गिआ अ संपदं

१०८मे हिअअं । सखि कि पुनरपि प्रणयभङ्गेन कृतापराधोऽयं जनो येनैवं मन्त्र-
यसे । प्रियसखि त्वं लवङ्गिका च सांप्रतं मे हृदयम् ।

बुद्ध० । जइ दे कथं वि मअरन्दो पुणो वि दंसणपहं ओद-
१११रदि तदो किं तुए कादव्वं ।

यदि ते कथमपि मकरन्दः पुनरपि दर्शनपथमवतरति ततः किं त्वया
कर्तव्यम् ।

११४ मद० । एकैकावयवणीसङ्गलग्गणिञ्चले चिरं लोअणे णि-
व्वावइस्सं । एकैकावयवनिःसङ्गलग्गनिञ्चले चिरं लोचने निर्वापयिष्यामि ।

बुद्ध० । जइ सो वि मम्महबलक्कारिदो कन्दप्पजणार्णि तुमं
११७हक्किणिं विअ पुरिसोत्तमो सअंग्गाहसहधम्मचारिणिं करेदि
तदो का पडिवत्ती ।

यदि सोऽपि मन्मथबलात्कारितः कन्दर्पजननीं त्वां रुक्मिणीमिव पुरुषो-
१२०त्तमः स्वयंप्राहसहधर्मचारिणीं करोति ततः का प्रतिपत्तिः ।

मद० । निःश्वस्य । कीस मं एत्तिअं आसासेसि ।
किं मामेतावदाश्वासयसि ।

१२३ बुद्ध० । सहि कहेहि । सखि कथय ।

लव० । कधिदं जेव्व हिअआवेअसूअएहिं दीहणीसासेहिं ।
कथितमेव हृदयावेगसूचकैर्दीर्घनिःश्वासैः ।

१२६ मद० । सहि का अहं इमस्स तेण जेव्व अत्ताणअं पणी-
कदुअ दुट्टसइलकवलादो कड्डिअस्स तस्स जेव्व केरअस्स
अत्तणो सरीरस्स ।

१२९ सखि काहमस्य तेनैवात्मानं पणीकृत्य दुष्टशार्दूलकवलादाकृष्टस्य तस्यैव
कृत्यकरस्यात्मनः शरीरस्य ।

लव० । सरिसं महाणुभावदाए । सदृशं महानुभावतायाः ।

१३२ बुद्ध० । सुमरेहि पदं वअणं । स्मरैतद्वचनम् ।

मद० । कथं दुदीअपहरणाडिआविच्छेदपडहो ताडीअदि ।
ता जाव णन्दणं णिअच्छिअ सपादपडणं अअत्थिअ माल-
१३५दीए उवरि अणुऊलइस्सं । इत्युत्थाय गन्तुमिच्छति ।

कथं द्वितीयप्रहरनाडिकाविच्छेदपटहस्ताड्यते । तथावन्नन्दनं निर्भर्त्स्य
सपादपतनमभ्यर्थ्य मालत्या उपर्यनुकूलायेष्यामि ।

१३८ मकरन्दो मुखमुद्धाव्य हस्तेन गृह्णाति ।

मद० । सहि मालदि विबुद्धासि । विलोक्य सहर्षसाध्वसम् ।
अम्मो अणं जेव्व किं पि एदं वट्टदि ।

१४१ सखि मालति विबुद्धासि । अम्मो अन्यदेव किमप्येतद्वर्तते ।

मक० । रम्भोरु संहर भयं क्षमते विसोढु-
मुत्कम्पितं स्तनभरस्य न मध्यभागः ।
इत्थं त्वयैव कथितप्रणयप्रसादः
संकल्पनिर्वृतिषु संस्तुत एष दासः ॥ २ ॥

बुद्ध० । मदयन्तिकामुखमुज्जमय्य संस्कृतमाश्रित्य ।

प्रेयान्मनोरथसहस्रवृतः स एष
सुप्तप्रमत्तजनमेतदमात्यवेश्म ।
प्रौढं तमः कुरु कृतज्ञतयैव भद्र-
मुत्क्षिप्तमूकमणिनूपुरमेहि यामः ॥ ३ ॥

मद० । सहि बुद्धरक्खिदे कर्हि उण अम्हेहिं गन्तव्वं ।
सखि बुद्धराक्षिते क पुनरस्माभिर्गन्तव्यम् ।

३ बुद्ध० । जर्हि पुव्वं जेव्व मालदी । यत्र पूर्वमेव मालती ।

मद० । किं णिव्वुत्तसाहसा मालदी । किं निर्वृत्तसाहसा मालती ।

बुद्ध० । अघ इं । अणं च । तुमं भणासि का अहं
६ इमस्स इत्यादि पठति । मदयन्तिकाभूणि पातयति ।

अव किम् । अन्यच्च । त्वं भणासि काहमस्य ।

बुद्ध० । महाभाअ दिण्णो क्खु अत्ता पिअसहीए ।

९ महाभाग दत्तः खल्लात्मा प्रियसख्या ।

मक० । अद्योर्जितं विजितमेव मया किमन्य-

दद्योत्सवः फलवतो मम यौवनस्य ।

यस्य प्रसादसुमुखेन समुद्धृतेयं

देवेन बान्धवधुरा मकरध्वजेन ॥ ४ ॥

तदनेन पक्षद्वारेण निर्गत्य साधयामः । निभृतं परिक्रामन्ति ।

मक० । अहो निशीथनिःसंचाररमणीयता राजमार्गस्य ।

३ तथा हि संप्रति

प्रासादानामुपरि बलभीतुङ्गवातायनेषु

भ्रान्त्वावृत्तः परिणतसुरागन्धसंस्कारगर्भः ।

माल्यामोदी मुहुरुपचितस्फारकर्पूरवासो

वायुर्युनामभिनववधूसनिधानं व्यनक्ति ॥ ५ ॥

इति निष्क्रान्ताः सर्वे ।

॥ नन्दनविप्रलम्भो नाम सप्तमोऽङ्कः ॥

१ अलपुब्बं Before पिअ २ निशीथिनीसंपातरमणीयता ३ भ्रातावृत्तिः
४ संभार ५ प्राज्या° ६ मदयंतिकापरिणयो.

अष्टमोऽङ्कः

ततः प्रविशत्यवलोकिता ।

अव० । वन्दिदा मप णन्दणावासपडिणिउत्ता भअवदी । ता
३ जाव मालदीमाहवसआसं गच्छामि । परिक्रम्य । एदे दे णिव्व-
त्तिदगिम्हदिअहावसाणमज्जणा दीहिआतडिसिलादलं अलंकर-
न्ति मालदीमाहवा । ता जाव उवसप्पिस्सं । निष्कान्ता ।

६ वन्दिता मया नन्दनावासप्रतिनिवृत्ता भगवती । तथावन्मालतीमाधव-
सकाशं गच्छामि । एतौ तौ निर्वर्तितप्रीष्मदिवसावसानमज्जनौ दीर्घिकातट-
शिलातलमलंकुरुतो मालतीमाधवौ । तथावदुपसप्प्यामि ।

ततः प्रविशत उपविष्टौ मालतीमाधवावलोकिता च ।

माध० । सानन्दम् । वर्तते हि मन्मथप्रौढसुहृदो निशीथस्य
१ यौवनश्रीः । तथाहि ।

दलयति परिशुष्यत्प्रौढतालीविपाण्डु-
स्तिमिरनिकरमुद्यनैन्दवः प्राक्प्रकाशः ।
वियति पवनवेगादुन्मुखः केतकीनां
प्रचलित इव सान्द्रो माकरन्दः परागः ॥ १ ॥

खगतम् । तत्कथं वामशीलां मालतीमुपावर्तये । भवत्वेवं ता-
वत् । प्रकाशम् । प्रिये मालति प्रत्यग्रसायंतनस्नानसाविशेषशी-
तलामत्रभवतीं निदाघसंतापशान्तये विज्ञापयामि । तत्किमि-
त्यद्यानिमित्तमन्यथैव संभावयसि ।

निश्च्रोतन्ते सुतनु कबरीबिन्दवो यावदेते
यावन्मध्यः स्तनमुकुलयोर्नार्द्रिभावं जहाति ।

१ निशीथिनीनाथस्य २ शुष्क° ३ मन्दमन्दं ।

यावत्सान्द्रप्रतनुपुलकोद्भेदवत्यङ्गयष्टि-
स्तावद्गाढं वितर सकृदप्यङ्कपालीं प्रसीद ॥ २ ॥

अयि निरनुरोधे

जीवयन्निव समूढसाध्वसस्वदेबिन्दुरधिकण्ठमर्प्यताम् ।
बाहुरैन्दवमयूखन्नुम्बितस्यन्दिचन्द्रमणिहारविभ्रमः ॥३॥

अथवा दूरे तावदेतत् । कथमालापसंविभागस्याप्यभाजन-
मयं जनो भवत्याः ।

दग्धं चिराय मलयानिलचन्द्रपादै-
निर्वापितं तु परिरभ्य वपुर्न नाम ।
आमत्तकोकिलरुतव्यथिता तु हृद्या-
मद्य श्रुतिः पिबतु किंनरकण्ठ वाचम् ॥ ४ ॥

अव० । उपसृत्य । अइ अणिव्वहणसाले जं दाणि मुहूत्तंतरि-
दमाहवा दुर्मणाअन्ती मम पुरदो भणासि चिराअदि अज्ज-
३ उत्तो अवि णाम केच्चिरेण पेक्खिस्सं जेण विच्छडिआसेस-
सज्झसा विसुमरिदणिमेसविग्घं आलोअअन्ती एव्वं भणिस्सं
विउणवेढपरिरम्भेण संभावअसि त्ति तस्स दे संपदं अअं परि-
६ णामो । मालती सासूयभिव तां पश्यति ।

अयि अनिर्वहनशीले यदिदानीं मुहूर्तान्तरितमाधवा दुर्मनायनामा मम
पुरतो भणसि चिरयत्यार्यपुत्रोपि नाम कियच्चिरेण प्रेक्षिष्ये येन विच्छर्दिताशे-
९ षसाध्वसा विस्मृतनिमेषविघ्नमालोकयन्त्येवं भणिष्यामि द्विगुणावेष्टपरिरम्भेण
संभावयेरिति तस्य ते सांप्रतमयं परिणामः ।

माध० । स्वगतम् । अहो भगवतीप्रधानान्तेवासिन्याः सर्व-
१२तोमुखं वैदग्ध्यमक्षयः सुभाषितरत्नकोषः । प्रकाशम् । प्रिये
सत्यमवलोकिता वदति । मालती मूर्धानं चालयति ।

माध० । शापितासि मम लवङ्गिकावलोकितयोश्च जीवितेन
१५ यदि वाचा न कथयसि ।

माल० । णाहं किं वि जाणामि । इत्यधोक्ते लज्जां नाटयति ।
नाहं किमपि जानामि ।

१८ माध० । अहो अनवसितार्थमन्थरस्य वचसश्चाहता । सहसा
निहृष्य । अवलोकिते किमेतत् ।

वाष्पाम्भसा मृगदृशो विमलः कपोलः
प्रक्षाल्यते सपदि राजत एष यास्मिन् ।
गण्डूषपेयमिव कान्त्यमृतं पिपासु-
रिन्दुर्निवेशितमयूखमृणालदण्डः ॥ ५ ॥

अव० । सहि किं दाणिं उच्छलिदबाहुष्पीलमन्थरं रोदिसि ।
साखि किमिदानीमुच्छलितवाष्पोत्पीडमन्थरं रोदिषि ।

माल० । जनान्तिकम् । सहि केच्चिरं पिअसहीए लवङ्गिआए
असंणिघाणदुःखं अणुभविस्सं । पउत्तिलम्भो वि से दुल्लहो ।

साखि कियच्चिरं प्रियसख्या लवङ्गिकाया असंनिधानदुःखमनुभविष्यामि ।

६ प्रवृत्तिलाभोप्यस्या दुर्लभः ।

माध० । अवलोकिते किं नाम ।

अव० । तुह जेव्व स्वधोवण्णासेण एसा लवङ्गिअं संभ-

९ रिश्व ताए पउत्तिणिमित्तं उत्तम्मदि ।

तवैव शपथोपन्यासेनैषा लवङ्गिकां स्मृत्वा तस्याः प्रवृत्तिनिमित्तमुत्ताम्यति ।

माध० । नन्विदानीमेव तत्र मया कलहंसकः प्रेषितः प्रच्छन्न-

मुपगम्य नन्दनावाग्प्रवृत्तिमुपलभस्वेति । साशंसम् । अवलो-
किते अपि नाम बुद्धरक्षिताप्रयत्नः सफलोदर्क एव मद्यन्ति-
कां प्रति स्यात् ।

१५ अथ० । कुक्षो संदेहो महाणुभाभस्स । महाभाभ पढमं जेव्व
सहूलणहरालंकिदस्स मअरन्दस्स मोहविराममहूसव्वं णिवेद-
अन्तीए भअवदीए णिउत्तेण भवदा मालदीए जीविदेण समं
१८पसादीकिदं हिअअं । जइ को वि तुमं संपदं मदअन्तिआलम्भेण
वड्ढावेदि किं दाणिं तस्स पारितोसिअं भविस्सादि ।

कुतः संदेहो महानुभावस्य । महाभाग प्रथममेव शार्कूलनखरालंकृतस्य
२१मकरन्दस्य मोहविराममहोत्सवं निवेदयन्त्यै भगवत्या नियुक्तेन भवता मालत्यै
जीवितेन समं प्रसादीकृतं हृदयम् । यदि कोपि त्वां सांप्रतं मदयन्तिकालाभेन
वर्षापयति किमिदानीं तस्य पारितोषिकं भविष्यति ।

२४ माध० । अनुयोक्तव्यमनुयुक्तोस्मि । हृदयमवलोक्य । इयमस्ति
मालतीप्रथमदर्शनाभिषङ्गसाक्षिणः कामकाननालंकारस्य ल-
क्ष्मीवतः केसरतरोः प्रसवमाला ।

प्रेम्णा मद्ग्रथितेति या प्रियसखीहस्तोपनीतानया
विस्तारिस्तनकुम्भकुङ्कुमलभरोत्सङ्गेन संभाविता ।
संप्राप्ते त्वथ पाणिपीडनाविधौ मां प्रत्यपेताशया
या मय्येव लवाङ्गिकेत्यवगते सर्वस्वदायीकृता ॥ ६ ॥

अथ० । सहि मालदि वल्लहा खलु दे इअं वउलमाला । तदो
अवहिदा भव मा दाणिं पसा सहसजेव्व परहत्थगदा भवि-
३ स्सदि स्ति ।

सखि मालति वल्लभा खलु त इयं बकुलमाला । ततोऽवहिता भव मेदा-
नीमेषा सहस्रैव परहस्तगता भविष्यतीति ।

६ माल० । पिअं पिअसही मे उवदिसदि । प्रियं प्रियसखी म
उपदिशति ।

अथ० । कथं पदसहो विअ । कथं पदशब्द इव ।

९ माध० । नेपथ्याभिमुखमवलोक्य । अये कलहंसकः प्राप्तः ।

माल० । दिट्ठिआ वड्ढसि मदअन्तिआलम्भेण ।

दिष्टया वर्षसे मदयन्तिकालाभेन ।

३२ माध० । सहर्षं परिष्वज्य । प्रियं प्रियं नः । आत्मनः कण्ठादवतार्यं
बकुलमालां ददाति ।

अव० । णिव्वूढो क्वु भवदीण संभावणाभारो बुद्धर-
३५खिखदाप । निर्व्यूढः खलु भगवत्याः संभावनाभारो बुद्धरक्षितया ।

माल० । सहर्षम् । अम्महे पिअसही लवङ्गिआ वि दीसइ ।
उत्तिष्ठति । अम्महे प्रियसखी लवङ्गिकापि दश्यते ।

३८ प्रविश्य संभ्रान्ताः कलहंसकमदयन्तिकाबुद्धरक्षितालवङ्गिकाः ।

लव० । परित्ताअदु परित्ताअदु महाभाओ । अद्धमग्गे क्वु
णअररखिखपुरुसाभिओओ मअरन्दस्स जादो तदो तक्काल-
२१मिलिदेण कलहंसपण सहिदा अग्गे अणुण्णेसिदाओ त्ति ।

परित्रायतां परित्रायतां महाभागः । अर्धमार्गं खलु नगररक्षिपुरुषाभियोगो
मकरन्दस्य जातस्ततस्तत्कालमिलितेन कलहंसकेन सहिता वयमनुप्रेषिता इति ।

२४ कल० । जधा इदोमुहागदेहिं पि महन्तो कलकलो सुदो
अग्गेहिं तथा तक्केमि अण्णं पि पारक्कअं बलं उवगदं त्ति ।

यथेतोमुखागतैरपि महान्कलकलः श्रुतोस्माभिस्तथा तर्कयाम्यन्यदपि
२७पारक्यं बलमुपगतामिति ।

मावत्यवलोकिते । हद्दी हद्दी समं जेव्व हरिसुव्वेअसंभेदो
उवणदो । हा धिक् हा धिक् सममेव हर्षोद्वेगसंभेद उपनतः ।

३० माध० । साखि मदयन्तिके स्वागतमेह्योहि । अनुगृहीतमस्मद्रूहं
भवत्या । ननु स एवासौ किमित्यस्वस्था भवति । एकाकिनो
बहुभिरभियोग इति यत्किञ्चिदेतद्वयस्यस्य ।

हरेरतुलविक्रमप्रणयलालसस्याहवे
स एव भवति कणत्कररुहप्रचण्डः सखा ।

स्फुरत्करटकोटरस्खलितदानसिक्तानन-
द्विपेस्वरशिरःस्थितास्थिदलनैकवीरः करः ॥ ७ ॥

तदहमपि विक्रान्तप्लुतं विलसतः प्रियसुहृदः प्रत्यनन्तरोः
भवामि । इति विकटं परिक्रम्य कलहंसकेन सह निष्क्रान्तः ।

३ अवलोकितालवङ्गिकाबुद्धरक्षिताः । अवि णाम अणाहृदः
पडिणिअत्तिसन्ति एदे महाणुभावा ।

अपि नामानाहतौ प्रतिनिवर्तिष्येते एतौ महानुभावौ ।

६ माल ० । सहिओ अवलोइदाबुद्धरक्षिदाओ तुरिदं गदुअ
भभवदीए एदं वुत्तन्तं कहेध । तुमं पि लवङ्गिए तुरिदं विण्ण-
वेहि अज्जउत्तं जइ दाव तुम्हाणं अहे अणुकम्पणीभा तदो अ-
९ णमत्ता परिक्रमेध त्ति ।

सख्यौ अवलोकिताबुद्धरक्षिते त्वरितं गत्वा भगवत्या एतं वृत्तान्तं कथ-
यतम् । त्वमपि लवङ्गिके त्वरितं विज्ञापयार्यपुत्रं यदि तावद्युष्माकं वयमनु-
१२कम्पनीयास्ततोप्रमत्ताः परिक्रामतेति ।

निष्क्रान्ता लवङ्गिकाबुद्धरक्षितावलोकिताः ।

माल ० । हद्धी हद्धी ण आणीअदि कथं वेला गमिअदु त्ति ।।
१५भोदु पिअसहीए लवङ्गिआए पडिणिवुत्तिमग्गं अवलोअअन्ती
चिट्टिस्सं । परिक्रामति । सातङ्कम् । फुरिदं क्खु मे वामेदरेण
लोअणेण । उपविशति ।

१८ हा धिक् हा धिक् न ज्ञायते कथं वेला गम्यतामिति । भवतु प्रियसख्या
लवङ्गिकायाः प्रतिनिवृत्तिमार्गमवलोकयन्ती स्थास्यामि । स्फुरितं खलु मे
वामेदरेण लोचनेन ।

२१ प्रविश्य कपालकुण्डला । आः पापे तिष्ठ ।

माल ० । सत्रासम् । हा अज्जउत्त । गत्यधोक्के वाक्स्तम्भं नाटयति ।
हा आर्यपुत्र ।

२४ कपा ० । सकोधहासम् । नन्वाक्रन्द ।

त्वद्वत्सलः क स तपस्विजनस्य हन्ता
 कन्याविटः पतिरसौ परिरक्षतु त्वाम् ।
 श्येनावपातचकिता वनवर्तिकेव
 किं चेष्टसे ननु चिरात्कवलीकृतासि ॥ ८ ॥

यावच्छ्रीपर्वतमुपनीय लवशो लवश पनां निकृत्य दुःख-
 मरणां करोमि । इति मालत्या सह निष्कान्ता ।

३ मद्० । अहं पि मालदिं जेव्व अणुगामिस्सं । परिक्रम्य । सहि ।
 मालदि । अहमपि मालतीमेवानुगमिष्यामि । सखि मालति ।

प्रविश्य लवङ्गिका । सहि मद्अन्तिप लवङ्गिआ क्खु अहं ।

४ सखि मदयन्तिके लवङ्गिका खत्वहम् ।

मद्० । अवि संभाविदो तुण महाभाओ ।

अपि संभावितः खलु त्वया महाभागः ।

५ लव० । णहि णहि सो क्खु उज्जाणवाडोवणिग्गमादो जेव्व
 कलअलं सुणिअ साधिकखेवं दूरणिकखेवाविद्धविअडोरुदण्ड-
 णिट्टुरं पधाविअ पराणीअं पविट्ठो । तदो पडिणिवुत्तमिह मन्द-

१२भाइणी । सुणामि अ घरे घरे गुणाणुराअणिब्भरस्स पोरलोअ-
 स्स हा महाणुभाव माहव हा मअरन्द हा साहसिअ त्ति परिदेव-

णाओ । महाराओ वि किल मन्तिधीआणं विप्पलम्भवुत्तन्तं सु-
 १५णिअ संजादमच्छराधिकखेवो तक्खणविसज्जिदाणेअप्पोढपाइ-
 क्कणिवहो चन्दादवेण सोहसिहराट्टिदो पेक्खदि त्ति मन्तीअदि ।

न हि न हि स खल्व्यानवाटोपनिर्गमादेव कलकलं श्रुत्वा साधिक्षेपं दूरनि-

१८क्षेपाविद्धविकटोरुदण्डनिष्ठुरं प्रधाव्य परानीकं प्रविष्टः । ततः प्रतिनिवृत्तास्मि
 मन्दभागिनी । शृणोमि च गृहे गृहे गुणानुरागनिर्भरस्य पौरलोकस्य हा महा-

नुभाव माधव हा मकरन्द हा साहासिक इति परिदेवनाः । महाराजोऽपि किल
 २१मन्त्रिदुहित्रोर्विप्रलम्भवृत्तान्तं श्रुत्वा संजातमत्सराधिक्षेपस्तत्क्षणविसर्जितानेक-

श्रीढपदातिनिवहश्चन्द्रातपेन सौधसिखरस्थितः प्रेक्षत इति मन्यते ।

मद० । हा हृदमिह मन्दभाइणी । हा हतास्मि मन्दभागिनी ।

२४ लव० । सहि मालदी उण कर्हि । सखि मालती पुनः क ।

मद० । सा कखु पढमं जेव्व दे मग्गं अवलोइदुं पसारिदा । पच्छादो अहं ण तं पेक्खामि । अवि णाम उज्जाणगहणं पविट्ठा ।

२७ भवे । सा खलु प्रथममेव ते मार्गमवलोकयितुं प्रसृता । पश्चादहं न तां प्रेक्षे । अपि नामोद्यानगहनं प्रविष्टा भवेत् ।

लव० । सहि तुरिदं अण्णेसम्ह । अदिकादरा मे पिअसही ।
३० उवट्ठिदाणत्थे इमस्सि अवसरे सा ण धारेदि अत्ताणअं । त्वरितं परिकम्प्य । सहि मालदि णं भणामि सहि मालदि स्ति । इतस्ततः परिक्रामतः ।

३३ सखि त्वरितमन्विष्यावः । आतंकातरा मे प्रियसखी । उपास्थितानर्थेस्मिन्नवसरे सा न धारयत्यात्मानम् । साखि मालति ननु भणामि सखि मालति इति ।

३६ प्रविश्य प्रहृष्टः । कलहंसकः । दिट्ठिआ कुसलेण अम्हे णिग्गादा संघट्टेदुग्गमादो । दिष्टया कुशलेन वयं निर्गताः संघट्टदुर्गमात् ।

हीमाणहे पेक्खामि विअ णिम्मलणिरन्तरुध्दूदधोदतरवारि-
३९ धारापरिप्फुरिदच्चन्दकिरणुज्जलाविडुरिल्लदंसणं मदलीलाकलि-
दकामवालविअडभुअदण्डविद्धहलेहलाविकखुभिवुव्वेल्लिदतरं -
गकलिन्दतरणं आसोतसंणिहं विअडविसङ्खलुप्पडिदिणिइआमन्द-
४२ मअरन्दव्वइअरक्खोइविअलपडिजोहपरिघत्तणुग्गादसमत्थगअ-
णक्कावआसओसरन्तकलअलं पाइक्कंसमूहं ।

हीमाणहे प्रेक्ष इव निर्मलनिरन्तरोद्भूतधौततरवारिधारापरिस्फुरितचन्द्रकि-
४५ रणोज्ज्वलरमणीयभीषणदर्शनं मदलीलाकलितकामपालविकटभुज्जदण्डविद्ध-

१ तं णत्थि अं इमस्सि अवसरे ण करेदि For उव.....णअं. २ समरं-
संकटादो. ३ कण्णाआगत्तं ४ परेक्क.

लहेलाविश्रुमितोद्वेक्षिततरंगकलिन्दतनयास्रोतःसंनिभं विकटविशृङ्खलोत्पातित-
निर्दयामन्दमकरन्दव्यतिकरक्षोभविकलप्रतियोधपरिवर्तनोद्गतसमस्तगगनाङ्गना-
४८वकाशावसरत्कलकलं पदातिसमूहम् ।

सुमरामि अ भीषणभुजवज्रजर्जरिदपञ्जरोवसण्णसुहृद्दह-
त्थावलुत्तविविहाउहोपमद्वसमोसारिअसेणिअणिअरं पाइक्करि-
५१क्कमगसंचारणिव्वत्तिदविसमसमरसाहसं णाहमाहवं ।

स्मरामि च भीषणभुजवज्रजर्जरितपञ्जरोपसन्नसुभटहस्तावलुत्तविविधा-
युधोपमर्दसमवसारितसैनिकनिकरं पदातिरिक्कमार्गसंचारनिर्वर्तितविषमसमरसा-
५४हसं नाथमाधवम् ।

अहो गुणाणुराओ णरिन्दस्स जं दाणिं सोधसिहरंतरिदावदि-
ण्णपडिहारविणओवण्णासपडिसामिदविरोहसंकडो उवणीद-
५७माह्वमअरन्दमुहचन्दे वारं वारं संचारिअसिणिद्धलोअणो कल-
हंसआदो अहिअणं जाणिअ णिव्वत्तिदमहग्घगुरुअवहुमाणो प-
प्फुरन्तमच्छरवेलक्खमसीमइलिदमुहे भूरिवसुणन्दणे महुरोव-
६०ण्णासेण किं दाणिं तुम्हाणं भुअणाओअभूसणेहिं महाणुभाएहिं
णवदंसणगुणाहिरामेहिं जामादुकेहिं अपरितोसो त्ति पडिबो-
धिअ गदो अब्भन्तरं राआ । इमे वि माह्वमअरन्दा आअ-
६३च्छन्ति । अहं पि भअवदीए इमं वुत्तन्तं णिवेदेमि त्ति । निष्कान्तः ।

अहो गुणानुरागो नरेन्द्रस्य यदिदानीं सौधशिखरान्तरितावतीर्णप्रतीहारविन-
योपन्यासप्रतिशामितविरोधसंकट उपनीतमाधवमकरन्दमुखचन्द्रे वारं वारं
६६संचारितस्निग्धलोचनः कलहंसकादाभिजनं ज्ञात्वा निर्वर्तितमहार्धगुरुबहुमानः
प्रस्फुरन्मत्सरवैलक्ष्यमसीमलिनितमुखे भूरिवसुनन्दने मधुरोपन्यासेन किमि-
दानीं युवयोर्भुवनाभोगभूषणाभ्यां महानुभाषाभ्यां नवदर्शनगुणाभिरामाभ्यां
६९जामातृभ्यामपरितोष इति प्रतिबोध्य गतोभ्यन्तरं राजा । इमावपि माधवमक-
रन्दावागच्छतः । अहमपि भगवत्या इमं वृत्तान्तं निवेदयामीति ।

ततः प्रविशतो माधवमकरन्दौ ।

मक० । अहो प्रेयसः सर्वपुरुषातिशायि निर्व्याजमूर्जितं
७२तेजः । तथा हि ।

दोर्निष्पेषविशीर्णसंचयदलत्कङ्कालमुन्मथनतः
प्राग्वीराननुपत्य तत्प्रहरणान्याच्छिद्य विक्रामतः ।
उद्वेल्लघ्दैनरुण्डखण्डनिकराकीर्णस्य संख्योदधे-
द्वैधास्तम्भितपत्तिपङ्क्तिविकटः पन्थाः पुरस्तादभूत् ॥९॥

माध० । नन्वनुशयस्थानमेतत् । पश्य

अद्यैवेन्दुमयूखखण्डखचितं पीतं निशीथोत्सवे
यैर्लीलापरिरम्भदायिदायितागण्डूषशेषं मधु ।
संप्रत्येव भवद्भुजार्गलगुरुव्यापारभग्नास्थिभि-
र्गात्रैस्ते कथयन्त्यसारविधुरान्प्रायेण संसारिणः॥१०॥

स्मर्तव्यं तु सौजन्यमस्य नरपतेर्यदपराधिनोरप्यनपराद्धयो-
रिव नौ सांप्रतं चेष्टितवान् । तदेहि मालतीसमक्षमधुना मद-
३ यन्तिकाहरणवृत्तान्तं विस्तरतः कथ्यमानं श्रोतुमिच्छामि ।

तथा च ।

कथयति त्वयि सस्मितमालतीवालितैलोलकटाक्षपराहतम् ।
वदनपङ्कजमुल्लसितत्रपास्तिमितदृष्टि सखी नमयिष्यति ॥११॥

इति परिक्रामतः । अयमसावुद्यानवाटः । प्रविशतः ।

माध० । कथं शून्य एव दीर्घिकाप्रदेशः ।

३ मक० । वयस्य नूनमस्मद्ग्रथतिकरोद्वेगपर्याकुलत्वादितस्ततः
परिभ्रमन्त्य आत्मानमत्रैवोद्यानगहने धिनोदयन्त्यो भविष्यन्ति ।
तदेहि पश्यावः । उभौ परिक्रामतः ।

६ लवङ्गिकामदयन्तिके । सहि मालदि । सहसावलोक्य । दिट्टिभा
पुणो वि एदे अणाहदा महाणुभाभा दीसन्ति ।

साक्षि मालति । दिष्ट्या पुनरप्येतावनाहतौ महानुभावौ दृश्येते ।

९ माधवमकरन्दौ । भवत्यौ क मालती ।

उभे । कुदो मालदी । पदसहेण अम्हे विप्पलद्धाओ मन्द-
भाइणीओ । कुतो मालती । पदशब्देनावां विप्रलब्धे मन्दभागिन्यौ ।

१२ माध० । भवत्यौ कथं कथमपि सहस्रधैव विध्वंसते नो हृद-
यमतः स्पष्टमभिधीयताम् ।

मम हि कुचलयाक्षीं प्रत्यनिष्टैकबुद्धे-
भृशमयमनुबद्धोत्कम्प एवान्तारात्मा ।
स्फुरति च खलु चक्षुर्वाममेतच्च कष्टं
वचनमिह भवत्योः सर्वथा हा हतोस्मि ॥ १२ ॥

मद० । ताए इदो णिग्गदे महाणुभावे अवलोइदं बुद्धरक्खिदं
अ भअवदीसआसं विसज्जिअ अप्पमादणिमित्तं विण्णवेहि

३ अज्जउत्तं त्ति लवङ्गिआ अणुप्पेसिदा । तदो उत्तम्ममाणा एदाए
मग्गं अवलोइदं अग्गदो पसारिदा । पच्छादो अम्हे ण तं
पेक्खामो । तदो अम्हेहिं जाव विडवन्तराइं विचिणिदाइं ताव
६ तुम्हे दिट्ठत्ति ।

तयेतो निर्गते महानुभावेऽवलोकितां बुद्धरक्षितां च भगवतीसकाशं विसृ-
ज्याप्रमादानिमित्तं विज्ञापयार्यपुत्रामिति लवङ्गिकानुप्रेषिता । तत उत्ताम्यमानै-

९ तस्या मार्गमवलोकयितुमग्रतः प्रसृता । पश्चादावां न तां प्रेक्षावहे । तत
आवाभ्यां यावद्विटपान्तराणि विचितानि तावद्युवां दृष्टाविति ।

माध० । हा प्रिये मालति

किमपि किमपि शङ्के मङ्गलेभ्यो यदन्य-
द्विरमतु परिहासश्चण्डि पर्युत्सुकोऽस्मि ।
कलयासि कलितोऽहं बल्लभे देहि वाचं
अमति हृदयमन्तर्विह्वलं निर्दयासि ॥ १३ ॥

उभे० । हा पिअसहि काहिं सि । हा प्रियसखि कासि ।

मक० । वयस्य किमित्यविज्ञाय वैक्लव्यमवलम्ब्यते ।

३ माध० । सखे त्वमपि किं न जानासि माधवस्नेहदुःखिता-
यास्तस्याः कातर्यचेष्टितानि ।

मक० । अस्त्येतत् । किं तु भगवतीपादमूलगमनमप्या-

६ शङ्क्यते । तदेहि तत्र तावत्पश्यावः ।

उभे० । एवं पि संभावीअदि । एवमपि संभाव्यते ।

माध० । एवं नामास्तु । परिक्रामन्ति ।

९ मक० । विचिन्त्य स्वगतम् ।

याता भवेद्भगवतीभवनं सखी नो

जीवन्त्युपेष्यति न वेत्युपशङ्कितोऽसि ।

प्रायेण बान्धवसुहृत्प्रियसंगमादि

सौदामिनीस्फुरणचञ्चलमेव सौख्यम् ॥ १४ ॥

इति निष्क्रान्ताः सर्वे ।

॥ मालत्यपहारो नामाष्टमोऽङ्कः ॥

॥ नवमोङ्कः ॥

ततः प्रविशति सौदामिनी ।

- † सौदा० । एषासि सौदामिनी भगवतः श्रीपर्वतादुत्पत्य पद्मावतीमुपाश्रिता । तत्र मालतीविरहिणः संस्तुतप्रदेशदर्शना-
३ सहिष्णोः संस्त्यायं परित्यज्य सह सुहृद्वर्गेण बृहद्गोणीशैलकान्तारप्रदेशमधितिष्ठतो माधवस्याधुनान्तिकं प्रयामि । भोस्तथाहमुत्पतिता यथा सकल एष गिरिनगरग्रामसरिदरण्यव्यति-
६ करश्चक्षुषा परिक्षिप्यते । पश्चाद्विलोक्य । साधु साधु ।

पद्मावती विमलवारिविशालसिन्धु-
पारासरित्परिकरच्छलतो बिभार्ति ।
उचुक्कसौधसुरमन्दिरगोपुराट्ट-
संघट्टपाटितविमुक्तमिवान्तरिक्षम् ॥ १ ॥

अपि च । सैषा विभाति लवणा ललितोर्मिपङ्क्ति-
रभ्रागमे जनपदप्रमदाय यस्याः ।
गोगर्भिणीप्रियनवोलपमालभारि-
सेव्योपकण्ठविपिनावलयो विभान्ति ॥ २ ॥

अन्यतोवलोक्य । अयमसौ भगवत्याः सिन्धोर्दारितरसातल-
स्तटप्रपातः ।

यत्रत्य एष तुमुलध्वनिरम्बुगर्भ-
गम्भीरनूतनघनस्तनितप्रचण्डः ।
पर्यन्तभूधरनिकुञ्जविजृम्भमाणो
हेरम्बकण्ठरसितप्रतिमानमेति ॥ ३ ॥

पताञ्च चन्दनाश्वकर्णकेसरपाटलाप्रायतरुगहनाः परिणत-
 मालूरसुरभयोऽरण्यगिरिभूमयः स्मारयन्ति खलु तरुणकदम्ब-
 ३ जम्बूवनावनद्धान्धकारगुरुनिकुञ्जगम्भीरगह्वरोद्गारगोदावरीमु-
 खरितस्निग्धविशालमेखलाभुवो दक्षिणारण्यभूधरान् । अयं
 च मधुमतीसिन्धुसंभेदपावनो भगवान्भवानीपतिरपौरुषेयप्रति-
 ६ ष्टः सुवर्णाबिन्दुरित्याख्यायते । प्रणम्य ।

जय देव भुवनभावन जय भगवन्निखिलवरद निगमनिधे ।
 जय हविरचन्द्रशेखर जय मदनान्तक जयादिगुरो ॥ ४ ॥

गमनमाभिर्नाथ ।

अयमभिनवमेघश्यामलोत्तुङ्गसानु-
 र्मेदमुखरमयूरीमुक्तसंसक्तकेकः ।
 शकुनिशबलनीडानोकहास्निग्धवर्ष्मा
 वितरति बृहदशमा पर्वतः प्रीतिमक्ष्णोः ॥ ५ ॥

अपि च । दधति कुहरभाजामत्र भल्लुकयूना-
 मनुरसितगुरूणि स्त्यानमम्बूकृतानि ।
 शिशिरकटुकषायः स्त्यायते सल्लकीना-
 मिभदालिताविकीर्णग्रन्थानिष्यन्दगन्धः ॥ ६ ॥

ऊर्ध्वमवलोक्य ।

कथं मध्याह्नः । तथाह्यत्र संप्रति ।

काश्मर्याः कृतमालमुद्रतदलं कोयष्टिकष्टीकते
 तीराश्मन्तकशिम्बिचुम्बिनमुखा धावन्त्यपः पूर्णिकाः ।
 वात्यूहैस्तिनिशस्य कोटरवति स्कन्धे निलीय स्थितं
 वीरुन्नीडकपोतकूजितमनुकन्दन्त्यधः कुङ्कुटाः ॥ ७ ॥

तद्भवतु माधवमरकन्दावन्विष्य यथाप्रस्तुतं साधयामि ।

इति निष्कान्ता ।

विष्कम्भकः ।

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ततः प्रविशतो माधवमकरन्दौ ।

मक० । सकरुणं निःश्वस्य ।

न यत्र प्रत्याशामनुपतति नो वा रहयति
 प्रविक्षितं चेतः प्रविशति च मोहान्धतमसम् ।
 अकिञ्चित्कुर्वाणाः पशव इव तस्यां वयमहो
 विधातुर्वामत्वाद्विपदि परिवर्तामह इमे ॥ ८ ॥

माध० । हा प्रिये मालति कासि । कथमविज्ञाततत्त्वमद्भुतं
 ज्ञाटिति पर्यवसितासि । नन्वकरुणे प्रसीद संभावय माम् ।

प्रियमाधवे किमासि मय्यवत्सला
 ननु सोऽहमेव यमनन्दयत्पुरा ।
 स्वयमागृहीतकमनीयकङ्कण-
 स्तव मूर्तिमानिव महोत्सवः करः ॥ ९ ॥

षयस्य मकरन्द दुर्लभः पुनर्जगति तावतः स्नेहस्य संभवः ॥

सरसकुसुमक्षामैरङ्गैरनङ्गमहाज्वर-
 श्रिरमविरतोन्माथी सोढः प्रतिक्षणदारुणः ।
 तृणमिव ततः प्राणान्मोक्तुं मनां विधृतं तथा
 किमपरमतो निर्व्यूढं यत्करार्पणसाहसम् ॥ १० ॥

अपि च । मयि विगलिप्रत्याशत्वाद्विवाहाविधेः पुरा
 विकलकरुणैर्मर्मच्छेदव्यथाविधुरैरिव ।
 स्मरंसि रुदितैः स्नेहाकृतं तथा व्यतनोदसा-
 वहमपि यथाभूवं पीडातरंगितमानसः ॥ ११ ॥

सावेगम् । अहो नु खलु भोः ।

दहति हृदयं गाढोद्वेगं द्विधा नु न भिद्यते
 वहति विकलः कायो मोहं न मुञ्चति चेतनाम् ।
 ज्वलयति तनूमन्तर्दाहः करोति न भस्मसा-
 त्प्रहरति विधिर्मर्मच्छेदी न कृन्तति जीवितम् ॥ १२ ॥

मक० । वयस्य निरवग्रहं दहति दैवमिव दारुणो विव-
 खान् । इयं च ते शरीरावस्था । तदस्य पञ्चसरसः परिसरे
 ३ मुहूर्तमास्यताम् । अत्र हि

उन्नालबालकमलाकरमाकरन्द-
 निष्यन्दसंवलनमांसलगन्धबन्धुः ।
 त्वां प्रीणयिष्यति पुरःपरिवर्तमान-
 कल्लोलशीकरतुषारजडः समीरः ॥ १३ ॥

परिक्रम्योपविशतः ।

मक० । स्वगतम् । भवत्वेवं तावदाक्षिपामि । प्रकाशम् । वयस्य
 ३ माधव ।

पतस्मिन्मदकलमल्लिकाक्षपक्ष-
 व्याधूतस्फुरदुरुदण्डपुण्डरीकाः ।
 वाष्पाम्भःपरिपतनोद्गमान्तराले
 दृश्यन्तामधिरहिताश्रियो विभागाः ॥ १४ ॥

माधवः सावेगमुत्तिष्ठति ।

मक० । कथं प्रतिपत्तिशून्यमुत्थायान्यतः प्रवृत्तिः । निःश्व-
 ३ स्योत्थाय च । सखे प्रसीद । पश्य पश्य

वानीरप्रसवैर्निकुञ्जसरितामासक्तवासं पयः
 पर्यतेषु च यूथिकासुमनसामुज्जृम्भितं जालकैः ।

उन्मीलत्कुटजप्रहासिषु गिरेरालम्ब्य सानूनितः
प्राग्भारेषु शिखण्डिताण्डवविधौ मेघैर्वितानाय्यते ॥१५॥

अपि च । जृम्भाजर्जरडिम्बडम्बरघनश्रीमत्कदम्बदुमाः
शैलाभोगभुवो भवन्ति ककुभः कादम्बिनीश्यामलाः ।
उद्यत्कन्दलकान्तकेतकभृतः कच्छाः सरित्स्रोतसा-
माविर्भूतशिलीन्ध्रलोध्रकुसुमस्मेरा वनानां ततिः ॥१६॥

माध० । सखे पश्यामि किं तु दुरालोकरमणीयाः संप्रत्यर-
ण्यगिरिभूमयः । तत्किमेतत् । साक्षम् । अथवा किमन्यत् ।

उत्फुल्लार्जुनसर्जवासितवहत्पौरस्त्यह्यञ्जामरु-
त्प्रेङ्खोलस्खलितेन्द्रनीलशकलक्षिग्धाम्बुदश्रेणयः ।
धारासिक्तवसुंधरासुरभयः प्राप्तास्त एतेऽधुना
घर्माम्भोविगमागमव्यतिकरश्रीवाहिनो वासराः ॥१७॥

हा प्रिये मालति

तरुणतमालनीलबहुलोन्नमदम्बुधराः
शिशिरसमीरणावधूतनूतनवारिकणाः ।
कथमवलोकयेयमधुना हरिहेतिमती-
र्मदकलनीलकण्ठकलहैर्मुखराः ककुभः ॥ १८ ॥

शोकार्तिं नाटयति ।

मक० । कोप्यतिदारुणो दशाविपाकः संप्रति वयस्यस्य ।
३ साक्षम् । मया पुनर्वज्रायमाणेन विनोद आरब्धः । निःश्वस्य ।
एवं च पर्यवसितप्रायैव नो माधवप्रत्याशा । समयं विलोक्य ।
६ कथं प्रमुग्ध एव । आकाशे । मालति मालति किमपरं निर-
नुक्रोशासि ।

अपहस्तितबान्धवे त्वया विहितं साहसमस्य तृष्णया ।
तदिहानपराधिनि प्रिये सखि कोऽयं करुणोज्झितक्रमः ॥१९॥

कथमद्यापि नोच्छ्वासिति । हन्त मुषितोऽस्मि दैवेन ।

मातर्मातर्वलति हृदयं ध्वंसते देहबन्धः
 शून्यं मन्ये जगदधिरेतज्वालमन्तर्ज्वलामि ।
 सीदन्नन्धे तमसि विधुरो मज्जतीवान्तरात्मा
 विष्वङ्मोहः स्थगयति कथं मन्दभाग्यः करोमि ॥२०॥

कष्टं भोः कष्टम् ।

बन्धुताहृदयकौमुदीमहो मालतीनयनमुग्धचन्द्रमाः ।
 सोऽयमद्य मकरन्दनन्दनो जीवलोकतिलकः प्रलीयते ॥२१॥

हा वयस्य माधव

गात्रेषु चन्दनरसो दैशि शारदेन्दु-
 रानन्द एव हृदये मम यस्त्वमासीः ।
 तं त्वां निकामकनीयमकाण्ड एव
 कालेन जीविताभिवोद्धरता हतोऽस्मि ॥२२॥

स्पृशन् ।

अकरुण वितर स्मितोज्ज्वलां दशमतिदारुण देहि मे गिरम् ।
 सहचरमनुरक्तचेतसं प्रियमकरन्द कथं न मन्यसे ॥ २३ ॥

माधवः संज्ञां लभते ।

मक० । सोच्छ्वासम् । अयमचिरधौतराजपट्टरुचिरमांसलच्छ-
 ३ विर्नवजलधरस्तोयसीकरासारेण प्रियवयस्यं मे जीवयति ।
 दिष्ट्या समुच्छ्वासितस्तावत् ।

माध० । तत्कमत्र विपिने प्रियावार्ताहरं करोमि । विलोक्य ।
 ६ साधु साधु ।

फलभरपरिणामश्यामजम्बूनिकुञ्ज-
 स्खलिततनुतरङ्गामुत्तरेण स्रवन्तीम् ।
 उपरि विघटमानः प्रौढतापिच्छनीलः
 श्रयति शिखरमद्रेर्नूतनस्तोयवाहः ॥ २४ ॥

सरमसमुत्थायोन्मुखः कृताञ्जलिः ।

काञ्चित्सौम्य प्रियसहचरी विद्युदालिङ्गति त्वा-
माविर्भूतप्रणयसुमुखाश्चातका वा भजन्ते ।
पौरस्त्यो वा सुखयति मरुत्साधुसंवाहनाभि-
र्विष्वग्बिभ्रत्सुरपातिधनुर्लक्ष्म लक्ष्मीं तनोति ॥ २५ ॥

आकर्ष्य । अये प्रतिरवभरितकन्दरानन्दितोत्कण्ठनीलकण्ठक-
लकेकानुबन्धिना मन्द्रहृङ्कृतेन मामनुमन्यते । यावद्भ्यर्थये ।

३ भगवन् जीमूत

दैवात्पश्येर्जगति विचरन्निच्छया मत्प्रियां चे-
दाश्वास्यादौ तदनु कथयेर्माधवीयामवस्थाम् ।
आशातन्तुर्न च कथयतात्यन्तमुच्छेदनीयः
प्राणत्राणं कथमपि करोत्यायताक्ष्याः स एकः ॥ २६ ॥

सहर्षम् । अये प्रचलितः । तदन्यतः संचरामि । परिक्रामति ।

हा तात हा अम्ब हा भगवति परित्रायस्व परित्रायस्व ।

३ पश्य माधवस्यावस्थाम् ।

मक० । साकृतम् । कथमिदानीमुन्मादोपरागो माधवेन्दुमा-
स्कन्दति ।

६ माध० । धिक्प्रमादः ।

नवेषु लोभप्रसवेषु कान्तिर्दशः कुरङ्गीषु गतं गजेषु ।
लतासु नम्रत्वमिति प्रमथ्य व्यक्तं विभक्ता विपिने प्रिया मे ॥२७॥
हा प्रिये मालति ।

मक० । सुहृदि गुणनिवासे प्रेयसि प्राणनाथे
कथमपि सहपांसुक्कीडनप्रौढसख्ये ।
प्रियजनविरहाधिव्याधिवेगं दधाने
हृत्हृदय विदीर्य त्वं द्विधा न प्रयासि ॥२८॥

मा. मा...८

माध० । सुलभानुकारः खलु जगति बेधसो निर्माणसंनि-
वेशः । भवत्वेवं तावत् । उच्चैः । अयमहं भोः प्रणिपत्य
३ भूधरारण्यचारिणः सत्त्वान्विज्ञापयामि । मां मुहूर्तमवधानदा-
नेनानुगृह्णन्तु भवन्तः ।

भवद्भिः सर्वाङ्गप्रकृतिरमणीया कुलवधू-
रिहस्थैर्दृष्टा वा विदितमथ वास्याः किमभवत् ।
वयोऽवस्थां तस्याः शृणुत सुहृदो यत्र मदनः
प्रगल्भव्यापारश्चरति हृदि मुग्धश्च वपुषि ॥२९॥

कष्टं भोः कष्टम् ।

केकाभिर्नालकण्ठस्तिरयति वचनं ताण्डवादुच्छिन्नखण्डः
कान्तामन्तःप्रमोदादभिसरति मदभ्रान्ततारश्चकोरः ।
गोलाङ्गूलः कपोलं ह्युरयति रजसा कौसुमेन प्रियायाः
कं याचे यत्र यत्र ध्रुवमनवसरग्रस्त एवार्थिभावः ॥३०॥

अयं च । दन्तच्छदारुणिमरञ्जितकान्तदन्त-

मुन्नम्य चुम्बति वलीवदनः प्रियायाः ।

काम्पिलकप्रसवपाटलगण्डपालि

पाकारुणस्फुटितदाडिमकान्ति वक्त्रम् ॥ ३१ ॥

एष प्रियतमास्कन्धविश्रान्तकरः करी । कथमत्राप्यनवसरः ।

कण्डुकुङ्कलितेक्षणां सहचरीं दन्तस्य कोट्या लिख-
नपर्यायव्यतिकीर्णकर्णपवनैराह्लादिभिर्वर्जियन् ।
जग्धार्धैर्नवसलकीकिसलयैरस्याः स्थितिं कल्पयन्-
धन्यो वन्यमतङ्गजः परिचयप्रागल्भ्यमभ्यस्यति ॥३२॥

अन्यतोवलोक्य । अयं तु ।

नान्तर्धर्तयति ध्वनत्सु जलदेष्वामन्द्रमुद्गर्जितं
नासन्नात्सरसः करोति कषलानावर्जितैः शैवलैः ।

दानज्यानिविषादमूकमधुपव्यासङ्गदीनाननो

नूनं प्राणसमाधियोगविधुरः स्तम्बेरमस्ताम्यति ॥३३॥

अलमनेनायासितेन । एष सानन्दसहचरीसमाकर्ण्यमानमधु-

रगम्भीरकण्ठगर्जितध्वनिरपरो मत्तमातङ्गयूथपालः प्रत्यग्रवि-

३ कसितकदम्बसंघातसुरभिशीतलामोदबहलसंगलितमांसलक-

पोलनिष्यन्दकर्दमितकरटः समुद्दलितकमलिनीखण्डविप्रकी-

र्णपर्णकमलकेसरमृणालविसकन्दकोमलाङ्कुरनिकरमनवरतप्र-

६ वृत्तकमनीयकर्णतालताण्डवप्रचलजर्जरितजलतरंगविततनी-

हारमुत्रस्तकुररसारसं सरोऽवगाह्य विहरति । भवत्वाभाषे ।

महाभाग नागपते श्लाघ्ययौवनः खल्वासि कान्तानुवृत्तिचातु-

९ र्यमप्यस्ति भवतः । किं तु । सापवादम् ।

लीलोत्खातमृणालकाण्डकवलच्छेदेषु संपादिताः

पुष्यत्पुष्करवासितस्य पयसो गण्डूपसंक्रान्तयः ।

सकः सीकरिणा करेण विहितः कामं विरामे पुन-

र्न स्नेहादनरालनालनलिनीपत्रातपत्रं धृतम् ॥ ३४ ॥

कथमवधीरणानीरसं व्रजति । हन्त मूढ एवासि योऽस्मिन्व-
नेचरे वयस्यमकरन्दोचितं व्यवहारामि । हा प्रियवयस्य

धिगुच्छ्रयसितवैशसं मम यदित्थमेकाकिनो

धिगेव रमणीयतां त्वदनुभावभावाद्दते ।

त्वया सह न याति योऽत्र दिवसोऽपि स ध्वंसतां

प्रमोदमृगतृष्णिकां धिगपरत्र या जायते ॥ ३५ ॥

मक० । अये उन्मादमोहान्तरितोऽपि मां प्रति कुतश्चिद्बन्ध-
नात्प्रबुद्ध एवास्य सहजस्नेहसंस्कारः । तदसंनिहितमेव मां
मन्यते । पुरः स्थित्वा । एष पार्श्वचर एव ते मकरन्दो मन्द-
भाग्यः ।

माध० । प्रियवयस्य संभावय परिष्वजस्व माम् । प्रियां तु
६ मालतीं प्रति निराशः परिभ्रान्तोऽस्मि । इति मूर्च्छति ।

मक० । सहर्षम् । एष संभावयामि जीवितेश्वरम् । विलोक्य
सकरुणम् । हा कष्टम् । आविर्भूतमत्परिष्वङ्गोत्कण्ठ एव निश्चेतनः
९ संवृत्तः । तत्कृतमिदानीमाशाव्यसनेन । सर्वथैव मे नास्ति
वयस्य इति युक्तः परिच्छेदः । हा वयस्य

यत्स्नेहसंज्वरवता हृदयेन नित्य-
माबद्धेवपथु विनापि निमित्तयोगात् ।
त्वद्दयापदो गणयता भयमन्वभावि
तत्सर्वमेकपद एव मम प्रशान्तम् ॥ ३६ ॥

सखे वरं त एवातिक्रान्ता मुहूर्तास्तथाविधमपि भवन्तं येषु
चेतयमानमनुभूतवानस्मि । इदानीं तु

भारः कायो जीवितं वज्रकीलं
काष्ठाः शून्या निष्कलानीन्द्रियाणि ।
कष्टः कालो मां प्रति त्वत्प्रयाणे
शान्तालोकः सर्वतो जीवलोकः ॥ ३७ ॥

विचिन्त्य । तर्तकं नु खलु माधवास्तमयसाक्षिणा मया
भवितव्यमिति जीवामि । भवत्वमुष्माद्गिरिशिखरात्पाटलावत्यां
३ निपत्य माधवस्य मरणाग्रेसरो भवामि । किञ्चित्परिक्रम्य सकरुणं
निवृत्यावलोक्य च । कष्टं भोः कष्टम् ।

तदेतदसितोत्पलद्युति शरिरमस्मिन्नभू-
न्ममातिदृढपीडनैरपि न तृप्तिरालिङ्गनैः ।
यदुल्लसितविस्मया बत निपीतवत्यः पुरा
नवप्रणयधिभ्रमाकुलितमालतीदृष्टयः ॥ ३८ ॥

आश्चर्यम् । एतस्यां तनावचरमे वयसि तावतो गुण-
माहारस्य संनिवेशः कथमिवाभूत् । सखे माधव

आपूर्णश्च कलाभिरिन्दुरमलो यातश्च राहोर्मुखं
 संजातश्च घनाघनो जलधरः शीर्णश्च वायोर्जवात् ।
 निर्वृत्तश्च फलेग्रहिर्द्रुमवरो दग्धश्च दावाग्निना
 त्वं चूडामणितां गतश्च जगतः प्राप्तश्च मृत्योर्वशम् ॥३९॥

- तत्परिष्वजे तावदेवंगतमपि वयस्यम् । अर्थितश्चानेन संप्र-
 त्येवायमर्थः । परिष्वज्य । हा वयस्य विमलविद्यानिधे गुणगुरो
 ३ मालतीस्वयंग्राहजीवितेश्वर कामन्दकीमकरन्दानन्दनमुखचन्द्र
 माधव अयमत्र ते जन्मन्यपश्चिमः पश्चिमावस्थाप्रार्थितो मक-
 रन्दबाहुपरिष्वङ्गः । सखे संप्रति मुहूर्तमपि मकरन्दो जीवतीति
 ६ मैव मंस्थाः ।

आजन्मनः सहनिवासितया मयैव
 मातुः पयोधरपयोऽपि समं निपीय ।
 त्वं पुण्डरीकमुख वन्धुतया निरस्त-
 मेको निवापसलिलं पिबसीत्ययुक्तम् ॥ ४० ॥

सकरुणं विमुच्य परिक्रम्य च । इयमधस्तात्पाटलावती । भग-
 वति आपणे

प्रियस्य सुहृदो यत्र मम तत्रैव संभवः ।
 भूयादमुष्य भूयोऽपि भूयासमनुसंचरः ॥ ४१ ॥

इति पतितुमिच्छति ।

- प्रविश्य सहसा सौदामिनी । वारयित्वा । वत्स कृतं साहसेन ।
 ३ मक० । विलोक्य । अयि कासि । किमहं त्वया प्रतिषिद्धः ।
 ४ सौदा० । आयुष्मन् किं त्वं मकरन्दः ।
 मक० । मुञ्च स एवासि मन्दभाग्यः ।
 ६ सौदा० । वत्स योगिन्यस्मि मालत्यभिज्ञानं च धारयामि ।
 इति बकुलमालां दर्शयति ।
 मक० । सोच्छ्वासं सकरुणम् । आर्ये अपि जीवति मालती ।

९ सौदा० । अथ किम् । अपि च वत्स किमत्याहितं माधवस्य
यदनिष्टं व्यवसितोऽसीत्यार्कभितास्मि ।

मक० । आर्ये तमहं प्रमुग्धमेव वैराग्यात्परित्यज्यागतस्त-
१२देहि तूर्णं संभावयावः । इति त्वरितं परिक्रामतः ।

माध० । आश्वस्य । अये प्रतिबोधित एवास्मि केनापि ।
विचिन्त्य । नूनमस्यायमभिनवजीमूतजलाविन्दुवाहिनः प्रभञ्जन-
१५स्यानपेक्षितास्मदवस्थो व्यापारः ।

मक० । विलोक्य । दिष्ट्या पुनः प्रत्यापन्नचेतनो वयस्यः ।

सौदा० । विलोक्य । संवदत्युभयोर्मालतीनिवेदितः शरी-
१८राकारः ।

माध० । भगवन् पौरस्त्यपवन् ।

भ्रमय जलदानम्भोगर्भान्प्रमोदय चातका-
न्कलय शिखिनः केकोत्कण्ठान्कठोरय केतकान् ।
विरहिणि जने मूर्छां लब्ध्वा विनोदयति व्यथा-
मकरुण पुनः संज्ञाव्याधिं विधाय किर्माहसे ॥ ४२ ॥

मक० । सुवृत्तमखिलजन्तुजीवनेन मातरिश्वना ।

माध० । देव वायो तथापि भवन्तमेवं प्रार्थये ।

विकसत्कदम्बनिकुरुम्बपांसुना

सह जीवितं वह मम प्रिया यतः ।

अथ वा तदङ्गपरिवासशीतलं

मयि किञ्चिदप्य भवान्हि मे गतिः ॥ ४३ ॥

कृताञ्जलिः प्रणमति ।

सौदा० । सुसमाहितः खल्वभिज्ञानार्पणस्यावसरः । अञ्जलो
३ मालां मुञ्चति ।

१ आशंकितास्मि, भीताकंपितास्मि, २ घटय मे for वह मम, ३ किञ्चि-
दीरय.

माघ० । साकृतविस्मयहर्षम् । कथमियमस्मद्विरचिता प्रियतमा-
स्तनोभ्राह्मदुर्ललितमूर्तिरनङ्गमन्दिराङ्गनबकुलप्रसवमाला । निरूप्य
६ सहर्षम् । कः संदेहः । तथा हि । स एवायमस्याः

मुग्धेन्दुसुन्दरतदीयमुखावलोक-
हेलाविशङ्खलकुतूहलनिहवाय ।
दुर्न्यस्तपुष्परचितोऽपि लवङ्गिकाया-
स्तोषं ततान विषमग्रथितोऽपि भागः ॥ ४४ ॥

सहर्षोन्मादमुत्थाय । प्रिये मालाति इयं वीक्ष्यसे । सकोपमिव ।
अपि मदवस्थानाभिज्ञे

प्रयान्तीव प्राणाः सुतनु हृदयं ध्वंसत इव
ज्वलन्तीवाङ्गानि प्रसरति समन्तादिव तमः ।
त्वराप्रस्तावोऽयं न खलु परिहासस्य विषय-
स्तदक्षणोरानन्दं वितर मयि मा भूरकरुणा ॥ ४५ ॥

सर्वतो दृष्ट्वा सनिर्वेदं । कुतोऽत्र मालाति । बकुलमालामुद्दिश्य । अयि
प्रियाप्रणयिनि बकुलमाले उपकारिण्यसि । अतः स्वागतं
३ भवत्याः ।

निष्प्रत्यूहाः प्रियसखि यदा दुःसहाः संबभूवु-
र्देहोद्वाहव्यसनगुरवो मन्मथोन्माथवेगाः ।
तस्मिन्काले कुवलयदृशस्वत्समाश्लेष एव
प्राणत्राणं प्रगुणमभवन्मत्परिष्वङ्गकल्पः ॥४६॥

सकरुणं निर्वर्ण्य ।

आनन्दमिश्रमदनज्वरदीपनानि
गाढानुरागरसवन्ति तदा तदा च ।
स्नेहाङ्गनानि मम मुग्धदृशश्च कण्ठे
कष्टं स्मरामि तव तानि गतागतानि ॥ ४७ ॥

इति हृदये निधाय मूर्छति ।

मक० । उपसृत्य वीजयन् । सखे समाश्वसिहि समाश्वसिहि ।
३ माध० । आश्वस्य । मकरन्द किं न पश्यासि कुतोऽपि सहसैव
मालतीस्नेहं वहतो बकुलदाम्नो लाभः । तत्कथं नु मन्यसे
कुत एतदिति ।

६ मक० । वयस्य इयमार्या योगीश्वर्यस्य मालत्यभिज्ञानस्यो-
पनेत्री ।

माध० । विलोक्य सकरुणं कृताञ्जलिः । आर्ये प्रसीद कथय
९ जीवति मे प्रियतमा ।

सौदा० । वत्स समाश्वसिहि जीवति सा कल्याणी ।

माधवमकरन्दौ । समुच्छ्वस्य । आर्ये यद्येवं तत्कथय क एष
१२ वृत्तान्त इति ।

सौदा० । पुरा किल करालायतने मालतीमुपहरन्नघोरघण्टः
करवालपाणिर्माधवेन व्यापादितः ।

१५ माध० । सावेगम् । आर्ये विरम विरम विज्ञातो वृत्तान्तः ।

मक० । सखे क इव ।

माध० । सखे किमन्यत् । सक्रामा कपालकुण्डलेति ।

१८ मक० । आर्ये अप्येवम् ।

सौदा० । एवं यथा विदितं वत्सेन ।

मक० । कष्टं भोः कष्टम्

कुमुदाकरेण शरदिन्दुचन्द्रिका
यदि रामणीयकगुणाय संगता ।
सुकृतं तदस्तु कतमस्त्वयं विधि-
र्यदकालभेघविततिर्व्ययूजत् ॥ ४८ ॥

माध० । हा प्रिये मालति कष्टमतिबीभत्समापन्नासि ।
 कथमिव तदाभवस्त्वं कमलमुखि कपालकुण्डलाग्रस्ता ।
 उत्पातधूमलेखाक्रान्तेव कला शशधरस्य ॥ ४९ ॥

भगवति कपालकुण्डले

निर्माणमेव हि तदादरलालनीयं
 मा पृतनात्वमुपगाः शिवतातिरेधि ।
 नैसर्गिकी सुरभिणः कुसुमस्य सिद्धा
 मूर्ध्नि स्थितिर्न मुसलैरवताडनानि ॥५०॥

३ सौदा० । वत्स अलमावेगेन ।

अकरिष्यदसौ पापमतिनिष्करुणैव सा ।
 नाभविष्यमहं तत्र यदि तत्परिपन्थिनी ॥ ५१ ॥

उभो । प्रणम्य । अतिप्रसन्नमार्यापादैः । तत्कथय का पुन-
 स्त्वमस्माकमेवंविधा बन्धुः ।

३ सौदा० । ज्ञास्यथः खल्वेत् । उत्थाय । इयमहमिदानीं

गुरुचर्यातपस्तन्त्रमन्त्रयोगाभियोगजाम्
 इमामाक्षेपिणीं सिद्धिमातनोमि शिवाय वः ॥ ५२ ॥

इति समाधवा निष्क्रान्ता ।

मक० । आश्चर्यमाश्चर्यम् ।

व्यतिकर इव भीमस्तामसो वैद्युतश्च
 क्षणमुपहतचक्षुर्वृत्तिरुद्भूय शान्तः ।

विलोक्य सभयम् ।

कथमिह न वयस्यस्तकिमेतत् । विविन्त्य । किमन्य-
 त्प्रभवति हि महिम्ना स्वेन योगीश्वरीयम् ॥ ५३ ॥

सवितर्कम् । किमयमर्थोऽनर्थ इति संप्रति प्रमुग्धोऽसि ।

अपि च । अस्तोकविस्मयमपस्मृतपूर्ववृत्त-
 मुद्भूतनूतनभयज्वरजर्जरं नः ।
 एकक्षणत्रुटितसंघटितप्रमोह-
 मानन्दशोकशबलत्वमुपैति चेतः ॥५४॥

तदत्र कान्तारगहने सहास्रद्वर्गेण प्रविष्टां भगवतीमन्विष्य
 तस्या वृत्तान्तमेनं कथयामि । इति निष्कान्तः ।

॥ मालत्यन्वेषणं नाम नवमोङ्कः ॥

॥ दशमोऽङ्कः ॥

ततः प्रविशति कामन्दकी लवङ्गिका मदनान्तिका च ।

काम० । सकरुणं साक्षम् । हा वत्से मालति मदङ्कालंकारिणि
३ कासि देहि मे प्रतिवचनम् ।

आ जन्मनः प्रतिमुहूर्तविशेषरम्या-
ण्याचेष्टितानि तव संप्रति तानि तानि ।
चाटूनि चारुमधुराणि च संस्मृतानि
देहं दहन्ति हृदयं च विदारयन्ति ॥ १ ॥

अपि च । पुत्रि

अनियतरुदितस्मितं विराज-
त्कतिपथकोमलदन्तकुङ्कुमलाग्रम् ।
वदनकमलकं शिशोः स्मरामि
स्खलदसमञ्जसमुग्धजल्पितं ते ॥ २ ॥

इतरे । साक्षम् । हा पिअसहि सुण्णसण्णमुहअन्दसुन्दरि कर्हि
गदासि को वा सिरीसकुसुमसुउमारस्स दे सरीरस्स देव्वदु-
३ व्विणअपरिणामो पक्कलिआए उवणदो । महाभाअ माहव उव-
त्थिदत्थमिदमहूसओ दे जीअलोओ संबुत्तो ।

हा प्रियसाखि सुप्रसन्नमुखचन्द्रसुन्दरि क्व गतासि को वा शिरीषकुसुमसुकु-
६ मारस्य ते शरीरस्य दैवदुर्विनयपरिणाम एकाकिन्या उपनतः । महाभाग
माधव उपास्थितास्तामितमहोत्सवस्ते जीवलोकः संवृतः ।

काम० । सविशेषखेदम् । हा वत्सौ ।

अभिनवरागरसोऽयं भवतोः कृतकौतुकः परिष्वङ्गः ।
लवलीलवङ्गयोरिव नियतिमहावात्ययाभिहतः ॥ ३ ॥

लव० । सोद्वेगम् । हृदास वज्रमथ सव्वहा णिसंसंसि हिअथ ।
इति हृदयमाहृत्य पतति । हताश वज्रमय सर्वथा नृशंसमसि हृदय ।

३ मद० । सहि लवङ्गिणं भणामि कखणमेत्तअं वि दाव
समस्सस । सखि लवङ्गिके ननु भणामि क्षणमात्रमपि तावत्समाश्वसिहि ।

लव० । सहि किं करोमि दिढवज्जलेवपाडिवद्धणिच्चलं विअ
६ जीविदं ण मं परिच्चअदि ।

सखि किं करोमि दृढवज्रलेपप्रतिबद्धनिश्चलमिव जीवितं न मां परित्यजति ।

काम० । वत्से मालति जन्मनः प्रभृति बल्लभा ते लवङ्गिका ।
९ तत्किमेनामुज्जिहानर्जावितां वराकीं नानुकम्पसे । इयं हि

उज्ज्वलालोकया स्निग्धा त्वया त्यक्ता न राजते ।

मलीमसमुखी वर्तिः प्रदीपाशेखया यथा ॥४॥

कथं च कल्याणि कामन्दकीं परित्यजसि । नन्वकरुणे म-
दीयचीवरोष्मणैव ते प्रगुणीकृतान्यङ्गानि ।

स्तन्यत्यागात्प्रभृति सुमुखी दन्तपाञ्चालिकेव

क्रीडायोगं तदनु विनयं प्रापिता वर्धिता च ।

लोकश्रेष्ठे गुणवति वरे स्थापिता त्वं मयैव

स्नेहो मातुर्मयि समधिकस्तेन युक्तस्तवापि ॥ ५ ॥

सवैक्लव्यम् । चन्द्रमुखि संप्रति निराशास्मि ।

अकारणस्मेरमनोहराननः

शिखाललाटार्पितगौरसर्षपः ।

तवाङ्कशायी परिवृत्तभाग्यया

मया न दृष्टस्तनयः स्तनंधयः ॥ ६ ॥

लव० । भअवदि पसीद णीसहम्मिह संपदं जीविदुव्वहणेण ।
साहं इमादो गिरिसिहरादो अत्ताणअं अवधुणिअ णिव्वुदा

३ भविस्सं । तथा मे भववदी आसिस्सं करेदु जेण जम्मन्तरे वि
पिअसहिं पेक्खिस्सं ।

भगवति प्रसीद निःसहास्मि सांप्रतं जीवितोद्वहनेन । साहमस्माद्रिरिशिख-
६ रादात्मानमवधुत्य निर्ऋता भविष्यामि । तथा मे भगवत्याशिषं करोतु येन
जन्मातरेपि प्रियसखीं प्रेक्षिष्ये ।

काम० । ननु लवङ्गिके कामन्दक्यपि नातःपरं वत्सावि-
९ योगेन जीविष्यति समश्चायमुत्कटावेग आवयोः । किंच ।

संगमः कर्मणां भेदाद्यदि न स्यान्न नाम सः ।

प्राणानां तु परित्यागे संतापोपशमः फलम् ॥ ७ ॥

लव० । जहा तुम्हे आणवेध । उत्तिष्ठति । यथा यूयमाज्ञापयथ ।

काम० । सदयं वीक्ष्य । वत्से मदयन्तिके ।

३ मद० । किं आणवेध । अग्रेसरी होहि त्ति । अवहिदग्धि ।

किमाज्ञापयथ । अग्रेसरी भवेति । अवहितास्मि ।

लव० । सहि पसीद विरम एत्तो अत्तणो वावादणादो । मा-

६ एदं जणं विसुमरेसि ।

सखि प्रसीद विरमैतस्मादात्मनो व्यापादनात् । मैतं जनं विस्मरसि ।

मद० । सकोपमिव । अवेहि णग्धि दे वसंगदा ।

९ अपेहि नास्मि ते वशंगता ।

काम० । हन्त निश्चितं वराक्या ।

मद० । स्वगतम् । णाह मअरन्द णमो णमो दे ।

१२ नाथ मकरंद नमो नमस्ते ।

लव० । भववदि अअं जेव्व मधुमदीसोत्तसंदाणिदपवित्तमे-
हलो महीहरविडङ्को ।

१५ भगवति भयमेव मधुमतीस्रोतः संदानितपवित्रमेखलो महीधरविटङ्कः ।

काम० । कृतमिदानीं प्रस्तुतान्तरायेण । सर्वाः पतिवृत्तिच्छान्ति ।
नेपथ्ये । आश्चर्यमाश्चर्यम् ।

व्यतिकर इव भीमस्तामसो वैद्युतश्च
क्षणमुपहतचक्षुर्वृत्तिरुद्भूय शान्तः ।

काम० । विलोक्य । साद्भुतहर्षम् ।

कथमिह मम वत्सस्तत्किमेतत्
प्रविश्य मकरन्दः । किमन्यत्

प्रभवति हि महिम्ना स्वेन योगीश्वरीयम् ॥८॥

नेपथ्ये । कथमतिदारुणो जनसंमर्दो वर्तते ।

मालत्यपायमधिगस्य विरक्तचेताः
सांसारिकेषु विषयेषु च जीवितेषु ।
निश्चित्य वह्निपतनाय सुवर्णविन्दु-
मभ्येति भूरिवसुरित्यधुना हताः स्मः ॥९॥

मदयन्तिकालवङ्गिके । झत्ति मालतीमाहवाणं दंसणब्भुदओ
झत्ति अच्चाहिदं । झटिति मालतीमाधवयोर्दर्शनाभ्युदयो झटित्यत्याहितम् ।

३ कामन्दकीमकरन्दौ । दिष्ट्या । धिक्कष्टम् । आश्चर्यमाश्चर्यम् ।

किमयमसिपत्रचन्दनरसच्छटासारयुगपदवपातः ।
अनलस्फुलिङ्गकलितः किमयमनभ्रः सुधावर्षः ॥ १० ॥
संजीवनौषधिविषव्यतिकरमालोकतिमिरसंभेदम् ।
अद्य विधिरशनिशशधरमयूखसंवलनमनुकुरुते ॥ ११ ॥

नेपथ्ये । हा ताद विरम विरम दंसणूसुअम्हि दे वअणकम-
लस्स । पसीद संभावेहि मं । कथं मम कारणादो समत्तलो-

३ आलोअन्तरालविकखादणिम्मलकुलेकमङ्गलपदीवभूदं अत्ता-
णअं परिच्चआसि । मए उण अणज्जाए णिरणुकोसा तुम्हे सि
संभाविदं आसि ।

६ हा तात विरम विरम दर्शनोत्सुकास्मि ते वदनकमलस्य । प्रसीद संभावय माम् । कथं मम कारणात्समस्तलोकान्तरालविल्यातनिर्मलकुलैकमङ्गलप्रदीपभूतमात्मानं परित्यजसि । मया पुनरनार्यया निरनुक्रोशा यूयामिति
९ संभावितमासीत् ।

काम० । हा वत्से

जन्मान्तरादिव पुनः कथमपि लब्धासि यावदयमपरः ।
उपराग इव शशिकलां कवलयितुमुपस्थितोऽनर्थः ॥१२॥

इतराः । हा पिअसहि । हा प्रियसखि ।

ततः प्रविशति प्रमुग्धां मालतीं धारयन्माधवः ।

माध० । कष्टं भो कष्टम् ।

एषा प्रवासं कथमप्यतीत्य याता पुनः संशयमन्यथैव ।
को नाम पाकाभिमुखस्य जन्तोर्द्वाराणि दैवस्य पिघातुमीष्टे ॥

मक० । सहसोपसृत्य माधवं प्रति । सखे अथ सा योगिनी क ।

माध० । श्रीपर्वतादिहाहं सत्वरमपतं तथैव सह सद्यः ।

करुणवनेचरवचनादनन्तरं तां न पश्यामि ॥ १४ ॥

कामन्दकीमकरन्दौ । सप्रणयमाकाशे । महाभागे पुनस्त्रायस्व
नः किमर्थमन्तर्हिंतासि ।

३ लवङ्गिकामदयन्तिके । सहि मालादि णं भणामि सहि मालादि
त्ति । सोत्कम्पम् । भअवदि परिच्छाहि चिरणि हृद्वणीसासणिप्फुरं
से हिअअं । हा अमच्च हा पिअसहि दुवे वि तुम्हे परप्पराव-
साणस्स कारणं जादा ।

सखि मालति ननु भणामि सखि मालति इति । भगवति परित्रायस्व चिर-
निरुद्धनिश्वासानिःस्फुरमस्या हृदयम् । हा अमात्य हा प्रियसखि द्वावपि युक्तां
९ परस्परवसानस्य कारणं जातौ ।

काम० । हा वत्से मालति ।

माध० । हा प्रिये ।

१२ मक० । हा प्रियसाखि । सर्वे मोहमुपगम्य पुनः संज्ञां लभन्ते ।

काम० । ऊर्ध्वमवलोक्य । तत्किमेष झटिति पाठ्यमानादिवा-
म्बुदादम्बुनिवहः परिस्खलन्नस्मान्प्रीणयति ।

१५ माध० । सोच्छ्वासम् । अये प्रत्यापन्नचेतना मालती । तथा-
ह्यस्याः

भवति विततश्वासोन्नाहप्रणुन्नपयोधरं
हृदयमपि च स्निग्धं चक्षुर्निजप्रकृतौ स्थितम् ।
तदनु वदनं मूर्च्छाच्छेदात्प्रसादि विराजते
परिगतमिव प्रारम्भेऽहः श्रिया सरसीरुहम् ॥ १५ ॥

नेपथ्ये । अविगणय्य नृपं सहनन्दनं
चरणयोर्नेतमाग्निमुखे पतन् ।
सपदि भूरिवसुर्विनिवर्तितो
मम गिरा गुरुसंमदविस्मयः ॥ १६ ॥

माधवमकरन्दैः । ऊर्ध्वमवलोक्य सहर्षम् । भगवति दिष्ट्या वर्धसे ।
सा योगिन्यम्बरतो विघटितजलदाभ्युपैत्यं यस्याः ।
वागमृतजलासारो जलदजलासारमतिशेते ॥ १७ ॥

काम० । प्रियं नः प्रियं नः ।

माल० । दिष्टिआ पञ्चुज्जीविदग्निह । दिष्ट्या प्रत्युज्जीवितास्मि ।

३ काम० । सहर्षं सबाष्पं च । एह्योहि पुत्रि मालति ।

माल० । कथं भवदी । इति पादयोर्निपतति । कथं भगवती ।

काम० । उत्थाप्यालिङ्ग्य मूर्ध्न्याप्राय ।

जीव जीवितसमाय जीवितं देहि जीवतु सुहृज्जनश्च ते ।

अङ्गकैस्तुहिनसङ्गशीतलैः पुत्रि मां प्रियसखीं च जीवय ॥ १८ ॥

माध० । वयस्य मकरन्द संप्रत्युपादेयो माधवस्य जीव-
लोकः संवृत्तः ।

३ मक० । सहर्षम् । एवमेतत् ।

मदयन्तिकालवङ्गिके । पिअसहि मणोरहातिकन्तदंसणे
* संभावेहि अग्हे परिस्सङ्गेण ।

६ प्रियसाखि मनोरथातिक्रान्तदर्शने संभावयावां परिष्वङ्गेण ।

माल० । हा पिअसहिओ । उभे आलिङ्गति । हा प्रियसख्यौ ।

काम० । वत्सौ किमेतत् ।

९ माधवमकरन्दौ । भगवति

कपालकुण्डलाकोपदुर्जातजनितापदः ।

वयमभ्युद्धृताः कृच्छ्राग्निर्बन्धादार्ययानया ॥ १९ ॥

काम० । कथमघोरघण्टवधविजृम्भितमेतत् ।

मदयन्तिकालवङ्गिके । अहो अच्चरीअं पुणरुत्तदारुणस्स प-
३ रिणामरमाणिज्जत्तणं विहिणो ।

अहो आश्चर्यं पुनरुक्तदारुणस्य परिणामरणीयत्वं विधेः ।

प्रविश्य सौदामिनी । उपसृत्य । भगवति कामन्दकि स एष
६ वश्चिरन्तनोऽन्तेवासी जनः प्रणमति ।

काम० । अये भद्रा सौदामिनी ।

माधवमकरन्दौ । सविस्मयम् । कथमियं भगवत्याः पक्षपात-
९ स्थानमाद्यशिष्या सौदामिनी । तत्सर्वमधुना संगच्छते ।

काम० । एह्येहि भूरिजनजीवितदानपुण्य-

संभारधारिणि चिरादासि हन्त दृष्टा ।

दत्तप्रमोदमपि नन्दय मे शरीर-

मालिङ्गथ सौहृदनिधे धिरम प्रणामात् ॥ २० ॥

अपि च । वन्द्या त्वमेव जगतः स्पृहणीयसिद्धि-
रेवंविधैर्विलसितैरतिबोधिसत्त्वैः ।
यस्याः पुरापरिचयप्रतिबद्धबीज-
मुद्भूतभूरिफलशालि विज्ञाम्भितं ते ॥ २१ ॥

मदयन्तिकालवङ्गिके । इअं सा अज्जा सौदामिणी ।

इयं सार्या सौदामिनी ।

- ३ माल० । बाढं । इमाए खलु भअवदीसंबन्धपक्खवादिणीए
णिग्भाच्छिअ कवालकुण्डलं अत्तणो आवसधं उवणीअ भअ-
वदीसिणेहनिव्विसेसं समासासिदाम्हि । किं च केसरावलीसा-
६ हिण्णाणहत्थाए इह आगत्तूण सव्वे तुम्हे संधारिदा । •

बाढम् । अनया खलु भगवतीसंबन्धपक्षपातिन्या निर्भर्त्स्य कपालकुण्ड-
लामात्मन आवसथमुपनीय भगवतीस्नेहनिर्विशेषं समाश्वासितास्मि । किं च

- ९ केसरावलीसामिज्ञानहस्तयेहागत्य सर्वे यूयं संधारिताः ।

मदयन्तिकालवङ्गिके । सुप्पसण्णा णो कणिट्ठा भअवदी । •

सुप्रसन्ना नः कनिष्ठा भगवती ।

- १२ माधवमकरन्दौ । अहो नु खलु भोः ।

अपि चिन्तामणिश्चिन्तापरिश्रममपेक्षते ।

इदं त्वाचिन्तितं मन्ये कृतमाश्चर्यमार्यया ॥ २२ ॥

सौदा० । स्वगतम् । हन्त लज्जयति मामत्यन्तसौजन्यमे-
षाम् । प्रकाशम् । भगवति एतत्प्रहृष्टनन्दनाभिनन्दितेन राज्ञा

- ३ पद्मावतीश्वरेण भूरिवसोः प्रत्यक्षमभिलिख्य पत्रमायुष्मतो
माधवस्य प्रेषितम् । लेखमपर्यति ।

काम० । गृहीत्वा वाचयति । स्वस्त्यस्तु वः । परमेश्वरः समाश्वा-
६ पयति यथा

श्लाघ्यानां गुणिनां धुरि स्थितवति श्रेष्ठान्वये च त्वयि
प्रत्यस्तं ध्यसने महीयसि परं प्रीतोऽस्मि जामातरि ।

तेनेयं मद्यन्तिकाद्य भवतः प्रीत्यै तच्च प्रेयसे
मित्राय प्रथमानुरागघटिताप्यस्माभिरुत्सृज्यते ॥२३॥

माधवमुद्दिश्य । वत्स श्रूयताम् ।

माध० । श्रुतम् । इदानीं सर्वतः कृतार्थोऽस्मि ।

२३ माल० । दिट्टिआ एत्ताहे अवहदं हिअअस्स आसङ्कासल्लं ।
दिष्टयेदानीमपहृतं हृदयस्याशङ्काशल्यम् ।

लव० । संपदं गिरवसेसं माहवसिरिणो मालदीए अ फलिदा

६ मणोरहा । सांप्रतं निरवशेषं श्रीमाधवस्य मालत्याश्च फलिता मनोरथाः ।

मक० । पुरोवलोक्य । कथमवलोकिताबुद्धरक्षिते कलहंसकेन
सह प्रमोदनिर्भरं नृत्यन्त्यावित एवागच्छतः ।

९ ततः प्रविशतोवलोकिताबुद्धरक्षिते कलहंसकश्च । विविधं नृत्यं कृत्वा
सर्वं उपसृत्य सप्रमाणं कामन्दकीं प्रति । जअ भअवदि कज्जाणिहाणे ।
माधवं प्रति । जअ मअरन्दणन्दण माहव पुण्णचन्द दिट्टिआ
१२वड्डुसि । सर्वे सस्मितं पश्यन्ति ।

जय भगवति कार्यनिधाने । जय मकरन्दनन्दन माधव पूर्णचन्द्र दिष्टया
वर्धसे ।

१५ लव० । को वा इमस्सिं संपूरिइसव्वप्पआरमहूसवे ण परि-
हाससंपुण्णो होइ ।

को वास्मिन्संपूरितसर्वप्रकारमहोत्सवे न परिहाससंपूर्णो भवति ।

१८ काम० । एवमेतत् । अस्ति वा कुतश्चिदेवंभूतमद्भुतं विचि-
त्ररमणीयोज्ज्वलं महाप्रकरणम् ।

१३ सौदा० । इदमत्र रमणीयतरं यदमात्ययोर्भूरिवसुदेवरातयो-
२१श्चिरात्पूर्णेऽयमितरेतरापत्यसंबन्धात्मा मनोरथः ।

माल० । खगतम् । कंहं विअ । कथमिव ।

माधवमकरन्दौ । सकौतुकम् । भगवति अन्यथा वस्तुवृत्त-
२४मन्यथा वचनमार्यायाः ।

लव० । जनान्तिकम् । भवदिकिं पडिवज्जिद्वं ।

भगवति किं प्रतिपत्तव्यम् ।

२७ काम० । स्वगतम् । संप्रति मद्यन्तिकासंबन्धान्नन्दनोपग्रहा-
त्प्रत्यस्तशङ्काः खलु वयम् । प्रकाशम् । वत्सौ न खल्वन्यथा
वस्तुवृत्तं यतः श्रावकावस्थायामस्मत्सौदामिनीप्रत्यक्षमनयो-
३०वृत्तेयं प्रतिज्ञावश्यमावाभ्यामपत्यसंबन्धः कर्तव्य इति । प्रधा-
नप्रकृतिकोपस्त्वेवं परिहृतः ।

माल० । अहो संवरणम् ।

३३ माधवमकरन्दौ । आश्चर्यम् । जयन्ति महतां संस्तुतापला-
पिन्यः कल्याणिन्यो नीतयः ।

काम० । वत्स

यत्प्रागेव मनोरथैर्वृतमभूत्कल्याणमायुष्मतो-
स्तत्पुण्यैर्मदुपक्रमैश्च फलितं क्लेशोऽपि मच्छिष्ययोः ।
निष्णातश्च समागमोऽपि विहितस्त्वत्प्रेयसः कान्तया
संप्रीतौ नृपनन्दनौ यदपरं प्रेयस्तदप्युच्यताम् ॥२४॥

माध० । सहर्षं प्रणमन् । भगवति अतःपरमपि प्रियमस्ति ।
तथापीदमस्तु भगवतीपादप्रसादात् ।

सन्तः सन्तु निरन्तरं सुकृतिनो विध्वस्तपापोदया
राजानः परिपालयन्तु वसुधां धर्मे स्थिताः सर्वदा ।
काले संततवर्षिणो जलमुचः सन्तु क्षितौ पुण्यतो
मोदन्तां घनबन्धुबान्धवसुहृद्गोष्ठीप्रमोदाः प्रजाः ॥२५॥

इति निष्क्रान्ता सर्वे ।

मालतीमाधवे दशमोऽङ्कः ॥

इति मालतीमाधवं नाम प्रकरणं समाप्तम् ॥

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MĀLATĪMĀDHAVA

TRANSLATION

ACT I.

May the shakings of Vināyaka's head, attended by the cries of terror, long preserve you! the shakings which at the vehement dance of the trident-armed, proceeded from the entrance into his nostril of the serpent-lord, who contracted his body, through fear of Kārtikeya's peacock that was attracted by the sound of the drum beaten in delight by Nandi, and whence the directions were made vocal with (the buzzing of) swarms of bees upflying from his temples. (1).

Moreover,

May the matted locks of the Lord of beings preserve thee! the matted locks whence the waters of the Mandākinī are flowing after suffering obstruction from the skulls in the string worn obliquely on the crest; whose lustre is mingled with the gleam of the eye on the forehead, flashing like lightning; whose young moon is confounded with the point of a tender Ketaka flower, and whose mass is held together by coils of creeper-like snakes. (2).

(*At the end of the benediction*)

The stage-manager. Enough of prolixity. (*Looking ahead*) Ha! the divine Sun, the lamp (that lights) all the divisions of the world, is mostly risen. I will salute him. (*Bowing*)

O Thou, whose form is the universe, thou art the abode of all auspicious light; be propitious to me, and give me in an ample measure the resources of a leader; destroy in me, O Lord of the world, thus prostrate, every sin; give me, O holy one, every blessing that I might attain greater bliss. (3).

(*Looking towards the curtain*) Mārīṣa, the auspicious preliminaries of the stage are well managed; and a goodly crowd of people residing in different quarters has thronged together on the occasion of the festival of the divine Kālapriyanātha; and I have been commanded by these learned auditors to entertain them with some novel play. Why then are the actors indifferent?

(*Entering*)

Actor. Sir we have not got hold of a dramatic piece possessing the qualities mentioned by the audience.

Manager. Say, Mārīṣa, what are those qualities which the noble, the learned and the venerable Brahmins mention in it?

Actor. Profound representation of a variety of emotions; actions pleasing through affection; daring acts which favour the growth of (a mutual) passion; lively dialogues, and elegant language. (4).

Manager. Then I recollect one.

Actor. What is it, sir ?

Manager. There is in the South, in the province of Vidarbha a city named Padmapura. There dwell certain Brāhmanas of the family of Kāśyapa, who follow the Taittiriya branch of the Vedas; the teachers of their schools, taking precedence at dinner parties, maintaining the five fires, observers of religious vows, drinkers of Soma, bearing the family name of Udumbara, and learned in the Vedas.

Those Brahmins, learned in the Vedas, constantly reverence the study of the vast mass of the sacred lore, for the realisation of truth; wealth for the performance of religious rites and for the construction of works for the benefit of the people; wives for progeny; and life for the practice of devotion. (5).

The grandson of a member of this illustrious family, the revered Bhaṭṭa Gopāla of holy name, and the son of Nilakaṇṭha of pure fame, whose appellation is Bhaṭṭa Śrikanṭha, learned in grammar, mimāṃsā, and logic, known by the name of Bhavabhūti, the son of Jātukarṇi and a poet, has, out of his natural friendship with actors, given us a drama composed by him, replete with the aforesaid qualities; wherein, indeed, we get this clever remark :—

Those, indeed, who cry us down with censure in this connexion, know a good deal; this attempt is not for them. Some one will be born or exists (even now) of similar tastes with myself; for time is boundless, and the world is wide. (6).

Moreover,

What avails it to speak of the study of the Vedas, or of the knowledge of the Upanisads, of the Sāṅkhya or of the Yoga? No benefit accrues from them in a drama. If felicity and richness of expression and depth of meaning exist, then they alone are the indications of learning and genius. (7).

Therefore, the play Mālatī-Mādhava, written and entrusted to us by our esteemed friend the revered Bhavabhūti is the one which we are now prepared to give on the stage before the holy Kālapriyanātha. Let all the actors, therefore, prepare to help me in the accomplishment of my design by attending to the parts (assigned to them).

Actor. (*remembering*) Your orders shall be thus obeyed. But your honour has taught each of the actors that part only which befits him. Your honour plays the first role of Kāmandakī, the old Buddhistic nun, while I am cast for the character of her disciple, Avalokitā.

Manager. Well, what more?

Actor. How about the assumption of the part of Mādhava, Mālatī's lover, the hero of the piece?

Manager. That will be very appropriately done, after the scene between Kalahansa and Makaranda.

Actor. Let us then entertain the audience with the performance of the same piece.

Manager. Very well; here I take the character of Kāmandakī.

Actor. And I, too, of Avalokitā. (*They walk about and exeunt.*)

End of the Prelude.

(*Then turning back, enter Kāmandakī and Avalokitā in red garments.*)

Kāma. Daughter, Avalokitā !

Ava. Your commands, revered mistress ?

Kām. Will the blessed Mālatī and Mādhava, the children of Bhūriवासु and Devarāta be joined in wedlock, an event which is so much cherished ? (*Gesticulating the throbbing of the left eye, with joy*)—

Even my *left* (unkind) eye, which knows my innermost heart, by its throbbing becomes *right* (kind) inasmuch as it seems to presage a happy fate. (8).

Ava. This, in truth, causes great anxiety to your reverence's mind ; and much it moves my wonder that the minister Bhūriवासु should entrust such a wearisome task to your reverence, who is arrayed in tattered weeds and subsists only on the dole of charity ! and that you too should apply yourself to the task when you have broken through the shackles of worldly existence.

Kāma. Say not so, daughter.

That his honour appoints me to such a duty is the fruit of his friendship, the outcome of his regard for me ; and the cherished object of my friend shall be fulfilled, even if it demands the price of my penance or my life to accomplish it. (9).

Ah, do you not know that our studies had drawn us together to one place from far-distant realms ? Even then, before my pupil Saudāminī, it was convened by these two—Bhūriवासु and Devarāta—that their children should be joined in wedlock. Hence Devarāta, the

Councillor to the King of Vidarbha, did wisely in now sending from Kundinapura to Padmāvati his son Mādhava to study the system of Nyāya-philosophy.

On the one hand, he has recalled to the remembrance of his dear friend the plighted betrothal of their children, while on the other he has introduced to the world his son of more than common merit that he may be seen and liked by all. (10).

Ava. Why, then does the minister not wed Mālatī to Mādhava himself, but that he must needs impel your reverence to bring about a stolen marriage ?

Kāma. Nandana, the boon-companion of the sovereign sues him for Mālatī through his royal master. Hence a direct refusal, will lead to displeasure, while this course is safe. (11)

Ava. What moves my wonder is that the minister appears from his indifference not to know Mādhava even by name.

Kāma. That is a pretence.

In consequence of their youth, he must conceal his intentions from Mālatī and Mādhava particularly as they are so open-hearted. (12).

Moreover,

The mutual passion of the two children is the talk of the whole world; and this surely is to our advantage; for the King and Nandana will thus be outwitted. (13)

Mark,

A wise man showing outwardly in every gesture and movement an extremely pleasant

manner, covers up from others even the minutest clues to his motives; thus overreaching all by his devices, and assuming indifference, he encompasses his ends, and keeps silent. (14)

Ava. I, too, have by your orders sent Mādhava on various pleas along the road adjoining Bhūriवासु's mansion.

Kāma. Lavangikā, Mālatī's nurse, has already told me

How from the high casement at the top of her mansion, Mālatī has often beheld Mādhava—a very god of Love in a new form, herself being Ratī (Love's bride)—passing along the city-street close by, and how with greatly drooping limbs, she has been pining with intense longing. (15).

Ava. True; and she, too, to divert herself, has drawn Mādhava's portrait, which Lavangikā has left just to-day in the hands of Mandārikā.

Kāma. (*Reflecting*) Lavangikā has acted wisely; for Kalahaṁsa, Mādhava's servant, loves Mandārikā, the servant at the convent; and thus she deems that by this means it may come to pass that the portrait will fall into Mādhava's hands and acquaint him (with her love).

Ava. I, too, having urged Mādhava's curiosity have directed his steps to the Makaranda garden at early dawn where Love's festival is being held. Mālatī, I hear, will be there, so that the two shall meet.

Kāma. Well done, my daughter. By this your zeal to aid the object of my wishes you remind me of Saudāminī, my former pupil.

Ava. Revered Lady, she having attained miraculous power of spells, is now practising the vow of a Kāpālīka on Śrīparvata.

Kāma. Whence is this information ?

Ava. There is in this city, in the great cemetery, the goddess Cāmundā, called Karālā.

Kāma. Yes, there is, who, as adventurers report, delights in the sacrifice of various kinds of animals.

Ava. There comes every evening one, Kapālakuṇḍalā by name, who possesses great power, and who is the disciple of a skull-bearing votary named Aghora-ghaṇṭa, who moves about by night, and who dwells in the neighbouring forest and who has come from Śrīparvata. From her, I learnt the news.

Kāma. Everything is possible in Saudāminī.

Ava. Enough of this. Revered lady, but if Makaranda, too, Mādhava's companion and friend from his childhood, is wedded to Madayantikā, Nandana's sister, that will be another blessing conferred upon Mādhava.

Kāma. I have already bidden her dear friend Buddharakṣitā to attend that charge.

Ava. This, revered mistress, was well done.

Kāma. (*Musing*) Rise, then, and having learnt how Mādhava has fared, let us go to Mālatī.

(*Both rise.*)

Kāma. (*Reflecting*) Mālatī bears a lofty character; hence we must arrange with prudence this business in which I as love's messenger take the fullest initiative! Under any circumstances,

May the fair maid gladden the noble one as does the autumnal moon-light the blooming lotus, and may the youth obtain his wishes. May the creator's high activity, which with

consummate skill has produced virtues so eminently complimentary, bear fruit and charm (the world). (16).

Exeunt.

Here ends the *Miśraviṣkambhaka*.

(*Enter Kalahainsaka with a picture and other materials.*)

Kalahainsaka. Where can I find my master Mādhava who has disturbed the gravity of Mālatī's heart by the charm of his person which humbles Madana's pride? (*Walking about*) I feel tired, so I will repose myself in the garden for a while, and then will see my master Mādhava, the delight of Makaranda.

(*Then enter Makaranda.*)

Makaranda. Avalokitā told me that Mādhava had gone to the garden of Love; well, I will go there. (*Moving about and looking*) Fortunately my friend comes this way. (*Observing closely*) But his

step is slow, his eyes are fixed on vacancy, and his form is all untidy; and he is breathing heavily (he heaves frequent sighs). What does it mean? Or what else than this? The potent will of the god of Love wanders the world over, and youth is susceptible; while the various lovely and sweet objects disturb the poise of (our minds). (17).

(*Enter Mādhava as described.*)

Mādhava. (*To himself*)

My mind, having long dwelt upon her with a face lovely as the moon, returns to me but

with difficulty, having all of a sudden conquered shame, set aside modesty, uprooted fortitude, and lost all power of judgment. (18).

How strange !

This my heart, which in her presence, was all rapt in wonder, lost every other feeling, and was numbed with joy (ecstasy) as if immersed in heavenly nectar, is now writhing in agony as if it nursed a burning coal within. (19).

Maka. Friend Mādhava, this way, this way.

Mādhava. (*Moving about*) How, it is my dear friend Makaranda !

Maka. (*approaching*) Friend, the sun beats fiercely on the brow; let us, therefore, rest awhile in this garden.

Mādhava. Just as my friend likes !

(*Both sit down.*)

Kala. (*seeing*) How ! Mādhava adorns this very grove of young Bakula trees, along with Makaranda. Well, I shall now take to him this picture of himself—the delight of the eyes of Mālatī troubled by amorous pain. But let him enjoy the pleasure of repose for a while.

Maka. Well, then, we shall sit underneath this very Kāñcanāra tree whose blooming flowers have perfumed the garden by the cool and sharp odour of their filaments.

(*They do so.*)

Maka. Friend Mādhava, I see you a changed man altogether to-day, returning as you do from the fair in Love's garden which looked so lovely on account of

the great festival held there by the concourse of all our city's womenfolk. Have you alighted, but slightly, within the range of Love's shafts ?

(*Mādhava hangs down his head in shame.*)

Maka. (*Smiling*) Well, why stand thus and droop
▶ the lovely lotus of your face ? Mark,

The ordinary creatures, governed by their passions and ignorance, as well as the Creator of the universe and the highest God, are equal in the eyes of this heart-born deity whose power is owned by all. You need not, therefore, attempt any dissimulation through shame. (20).

Mādhava. Why may I not speak to you ? Listen, My curiosity excited by Avalokitā, I went to Kāma-deva's temple. There I strayed and looked about, till weary I sat down near the basin of a young Bakula tree growing in the courtyard, beautiful with its lovely ornaments of clustering blossoms that were covered and pressed (crushed) by a concourse of swarming bees that wooed their wine-sweet rising fragrance. Then I gathered its thick-fallen blossoms and started making a lovely garland cleverly woven. Then, issuing from the shrine, came a maiden nobly formed, who seemed the waving banner of the god of Love that proclaims his conquest of the world ; her bright and pretty dress skillfully adjusted declared her a maiden ; and she had a splendid train of attendants.

She seemed the guardian-deity of treasured beauty, or the shrine of beauty's chosen treasures. Surely she must have been moulded out of the moon, ambrosia, lotus-stalks, moon-

light and the like, while the God of Love was her Creator. (21).

There at the request of her loving maidens who eagerly sought the sport of collecting the thick clustering blossoms she neared the same spot where stood the Bakula tree. And in her I noted the signs of passion long entertained for some happy youth; for

Her limbs were languid like crushed lotus stalks; her attendants had great difficulty in persuading her to do things; and her pallid cheek, like some newly cut piece of ivory, bore the beauty of the spotless moon. (22).

And from the first moment I saw her, she gave my eyes such delight as was unsurpassed, like a pencil dipped in nectar, and drew my heart wholly to her as the magnet rod attracts iron. What need to say more?

This my heart is fixed on her though without any cause that I may experience the great misery of continual affliction. Mostly the goddess Destiny who is all powerful decrees the good or ill of all created beings. (23).

Maka. Dear Mādhava, that Love should at all depend upon any cause is contrary (to all experience).

What binds things together is some inward mysterious cause : love certainly does not rest upon outward circumstances. Thus at the rising of the sun does the lotus bloom, and when the moon rises, the moon-gem melts. (24).

Mādhava. And then there,

Her friends, looked at me with a graceful play of their eye-brows, and as if they knew

me, murmured—this is he ! and then clever at reading each other's feelings they cast glances (at me) that were sweet with the nectar of their smiles. (25).

Maka. (*To himself*) What, recognition too !

Mādhava. Then they playfully turned round, while their bracelets dangled as loud they clapped their lotus palms; and loud rose the sweet chime of the small bells of their girdles, mingling with the music of their anklets clanging, when like amorous swans disturbed they moved with graceful steps; and extending their delicate fingers they pointed at me saying "Mistress, the fates have favoured us; for here is some one of some one."

Maka. (*To himself*) Ah, this is indeed the manifestation of great pre-conceived regard.

Kala. (*Listening*) How ! some story about women which is pleasing and sweet in its contents.

Maka. What, next ?

Mādhava. And now was revealed by the lotus-eyed one the triumphant lore of love, simply ineffable in its charm, and full of rising sweet confusion; it disclosed how she reacted to her various emotions and it shattered all her firmness. (26).

And then

I became the object of her varied glances now steady, now bright, now with the creeper-like eye-brows uplifted, now softly closed, now expanding wide at the corners ; and now half-averted from my answering gaze. (27).

And those

side-looks of her who had lovely eye-lashes, which were languid, quick, sweet, affectionate, steady, and slow, with the pupils beaming through an ever-growing inner wonderment, bore off my helpless heart—aye pierced, and swallowed it—plucked it by the roots. (28).

And thus enslaved by her feelings which revealed her passion—her who bewitched my heart in every way—and yet seeking to conceal my agitation, I somehow wove the unfinished wreath of Bakula flowers, which I had already commenced. And then as her guard mostly comprised of eunuchs armed with staves for weapons gathered round her, the moon-faced one mounted a she-elephant and adorned the road leading to the city. And then

As she moved, her face with the neck repeatedly turned round, resembling a lotus on its twisted stem, she, who has eyes with such beautiful eye-lashes, drove deep into my heart a side-glance tipped both with venom and ambrosia. (29).

From that time on

Some internal affection, incapable of exact definition, beyond expression through words, which never before was experienced by me, and which destroying my reason grows intense through growing infatuation, both benumbs and consumes me at the same time. (30).

Moreover,

I fail to perceive an object clearly, even when it is before me; while the recollection of even familiar objects causes dissatisfaction through

its incorrectness. Vain were the cooling lake or the moon to allay my body's fever, whilst my mind wanders restlessly and pictures indefinable visions. (31).

Kala. Assuredly some maiden has infatuated him; could she be Mālati herself ?

Maka. (*To himself*) How deep his attachment ! Shall I then dissuade my friend ? Or

“Let not the self-born (god) infatuate thee ; allow not thy judgment to be deluded by dark passion”—this and the like counsels were but vain; for Love has manifested his power and so has ardent youth. (32).

(*Aloud*) But does my friend know her family and her name ?

Mādhava. Listen, friend. Just at the moment she mounted her she-elephant, one from the large multitude of her friends—a courtesan—lagged behind, and coming nearer in the course of gathering the flowers of the young Bakula, dropped me a courtesy; and borrowing from the garland a covert for her meaning, thus addressed me—“Noble youth, how finely are the flowers woven, with the thread running evenly through them ! (How pleasing the union of you two,—noble-minded ones, possessing as you do, virtues which will befit each other). And our mistress is filled with curiosity for this. To her such wonderful skill in weaving flowers is a novelty —(the working of love is to her quite new and strange). Let, therefore, such skill be rewarded ; let the beauty of the Creator's art bear fruit ; and let this, while still fresh, obtain the high price of resting round the neck of our mistress—(let this person i. e.

you, full of love, be raised to the exalted worth of clasping our mistress by the neck.)

Maka. How clever !

Mādhava. And when I questioned her, she said : "She is the daughter of the minister Bhūrivasu, Mālatī by name, and I the daughter of her nurse, Lavangikā by name, and a favourite of my mistress."

Kala. (*with joy*) What is her name? Mālatī? Fortune indeed favours the designs of the flower-armed deity ; we have gained our object.

Maka. That she is the daughter of the minister Bhūrivasu is too great an honour ; moreover the revered Kāmandakī always speaks with delight of Mālatī. (*To himself*) And there is the rumour that the king solicits her in marriage for Nandana.

Mādhava. Importuned by her, I took off the Bakula wreath from my neck and offered it to her. She, on her part, fixed her eyes intently on it and seemed to prize it highly although it was ill-woven in one part owing to the distraction caused by my gazing at Mālatī's face ; and saying " this is indeed a great favour " took it. Later when she was lost to view in the press of the big crowd of citizens who moved about at the end of the fair, I came hitherward.

Maka. This, friend, can be easily explained from your having observed Mālatī's love. And it is clear that her love, which had previously grown intense and was indicated by such signs as the pallor on her cheeks, has only yourself for its object. But I do not know where she saw my friend. Lovely maidens of her high fortune, having given their hearts to one, do not allow their loving eyes to rest on another. Moreover

The words of her friends as they exchanged their glances " Here is some one of some one " as also the clever speech of her foster-sister are signs of the passion you had previously wakened in her. (33)

▶ Kala. (*Advancing*) And this. (*He shows the picture, which they see.*)

Maka. Kalahamsaka, who drew this likeness of Mādhava ?

Kala. She who has stolen his heart.

Maka. What, Mālati ?

Kala. Yes, even so.

Mādhava. Friend Makaranda, your conjecture has almost come true.

▶ Maka. But Kalahamsa, from whom did you get this ?

▶ Kala. Mandārikā gave it to me; and she had it from Lavangikā.

Maka. And what did Mandārikā say was Mālati's object in delineating Mādhava's likeness ?

Kala. Just to relieve the anguish of love.

Maka. Friend Mādhava, take comfort by all means.

▶ She who is the moon-light of your eyes assuredly regards you who is well-born as bound to her in love's alliance. What should prevent your union, where fate and love seem labouring to effect it ? (34).

The form that works such change in you must needs be worth seeing; come, draw Mālati's portrait just here.

Mādhava. As my friend pleases. Bring me the picture and brushes. (*Makaranda brings them.*)

Mādhava. (*Painting*) Frind Makaranda,

Frequently does a flood of tears obstruct the function of my eyes; the whole of my frame is paralysed by the lassitude which her vision in my mind brings on; while as I proceed to paint her, my hand, suddenly perspiring, finds its fingers unsteady through incessant tremor. What can I do? (35).

Still I will try. (*Finishes the drawing after a long time and shows it.*)

Maka. (*Observing*) Most worthy is this your attachment. (*Admiringly*) How, in a short while you have composed a song and written it there! (*Reads*)

Various are the objects the world contains
Like the crescent moon and others of its kind
Which, lovely by nature, have power to subdue
And fill with delight our heart and mind;
But when *this* moon-light of the eye
Broke on the earth upon my sight
That formed my life's sole exquisite delight. (36)

(*Entering hastily*)

Mandārikā. Ha! Kalahansa, you have been found out by my following your footsteps. (*Seeing Mādhava and Makaranda, bashfully*) How, these noble gentlemen, too, are here! (*Advancing*) I salute you

Both. Mandārikā, sit down here.

Mandā. (*Sitting down*) Kalahansa, give me the picture.

Kala. (*Holding it*) Take this.

Mandā. (*Seeing*) Kalahamsaka, who has painted Mālatī here and what for ?

Kala. He whom Mālatī delineated, and with the same intention.

Mandā. (*With joy*) Fortunately now the creator's skill has shown its fruit.

Maka. Mandārikā, is what your lover says in this matter true ?

Mandā. Noble sir, it is even so.

Maka. But where did Mālatī first see Mādhava ?

Mandā. Lavangikā says—while she was standing at the casement.

Maka. Friend, we have frequently passed by the road adjoining the minister's mansion. So this is explained.

Mandā. The noble gentlemen should permit me, so that I will communicate this good work of the God of love to my dear friend Lavangikā.

Maka. It is time you did it.

(*Exit Mandārikā, with the picture*)

Maka. Friend, this divine monarch of a thousand beams now darts his hottest rays and adorns the mid-part of the day. So come along, let us go home. (*They rise and move about.*)

The perspiration rolling down in streams, the saffron-paintings on the cheeks of the fair-eyed maid leave no trace of the skill with which they were laid in graceful lines in the morning, by her attendant courtezans. (37).

Moreover,

O breeze, charged with the fragrance of the honey which drips from the Kunda thickets

bristling with the opening buds, touch me in every limb after having gently embraced the fair one of the tremulous eyes. (38).

Maka. (*To himself*)

How does this resistless God of love smite Mādhava's tender frame, so cruelly, producing a woeful change in him in a short while, like the malignant fever preying upon a young elephant ? (39).

Therefore our only hope in this case is the revered Kāmandakī.

Mādhava. (*To himself*) How strange !

I see her moving here and there, before me and behind me, inside and out of me, and on every side, with her face beaming like a blooming lovely golden-lotus, its eyes obliquely turned through passion (for me). (40).

(*Aloud*) Friend, in my case, now

A burning fever is raging through my body and consumes my strength; a powerful stupor steals from the senses their power of perception; and my heart is all on fire within, suffering increasing torment and is wholly absorbed in her. (41)

(*Exeunt omnes*)

Here ends Act I called Bakulavithī.

ACT II.

(*Enter two female Attendants.*)

First. Friend, what were you talking about with Avalokitā, near the music-hall ?

Second. The whole story of the grove of Kāma has indeed been carried to the revered Kāmandakī, by Makaranda, the dear friend of Mādhava.

First. What then ?

Second. Then the revered lady being desirous of seeing our mistress sent Avalokitā to her for news ; and I, too, told her that the mistress was occupied with Lavangikā in a secluded place.

First. Why, Lavangikā said she wanted to gather Bakula flowers and has not since returned from the grove of Madana. Has she come back, now ?

Second. Yes ; just when she was coming, our mistress took her by the hand, and forbidding her attendants ascended the upper terrace.

First. Surely she is diverting herself with a talk about the noble one.

Second. (*Sighing*) Whence can she find diversion ? To-day's close interview will only heighten her passion. And moreover, when the king was wooing our mistress for Nandana, the minister humbly said to him—

First. What was it ?

Second. That the king was lord over his own daughter. Mālātī's passion for Mādhava, I think, will be a dart in her heart as long as she lives.

First. Now how I wish the revered lady puts forth her power in this case.

Second. You dreamer—come along. (*Turn round and exeunt.*)

End of the Introductory Scene.

(*Discovered seated, Mālatī full of longing and Lavangikā.*)

Māla. Well, proceed, my friend.

Lava. Then this Bakula wreath was handed over to me by the noble youth. (*Gives her the wreath.*)

Māla. (*Taking it and looking at it delighted*) Friend, it is strung unevenly in one part.

Lava. The fault is yours so far as this defect is concerned.

Māla. How should that be ?

Lava. Since by that he who is dark-hued like the *Dūrvā* was so distracted.

Māla. Dearest Lavangikā, you are ever disposed to speak comfort.

Lava. Friend, what has the disposition to comfort to do here ? Well, I say, my dear friend has observed him, too, gazing with eyes that possessed the beauty of full-blown lotuses shaken by a gentle breeze, and which were perforce dilated, although restrained under the plea of weaving the Bakula chaplet already commenced;—cleverly he looked, his dancing eye-brows imitating the graces of Kāma's bow in the playful movements (of the pupils) to the distant corners which were slow through rising wonderment.

Māla. (*Embracing Lavangikā*) But, my friend, are those playful gestures of the noble youth, which may deceive a person who enjoys his company for a

while, natural in him or as my dear friend thinks them to be ?

Lava. (*Smiling-then as if angry*) It was just nature that made you also dance without music at the time, wasn't it ?

Māla. (*Bashfully*) Well, proceed.

Lava. Then when he was lost to view in the crowd that was now returning from the fair, (I went to Mandārikā's house; for in the morning I had left the picture with her.

Māla. With what intent ?

Lava. She has a lover, Kalahānsaka by name, a servant of Mādhava; she will show it to him; that was my intent. And then Mandārikā gave an agreeable news.

Māla. (*To herself*) Surely that Kalahānsaka must have shown the picture to his master. (*Aloud*) Friend what is your good news ?

Lava. Here is your picture that for a moment soothed him whose heart was being consumed by the unbearable torment of a hopeless passion—he, who himself distressed, is the cause of distress in others.

Māla. (*Eyeing it delighted*) But still my heart is sceptical. since I look upon even such a consolation as a mere deception. How, here are letters also ! (*Reads*)

(*" There are various other objects in the world " etc. reading this stanza already given; delighted*) Noble one, surely your words are like your form by their sweetness; your sight, however, charms at the time, but is to be dreaded in consequence of the interminable anguish it causes later. Happy the girls who have never beheld you, or having beheld yet are mistresses of their hearts.

(*Weeps.*)

Lava. Why, dearest friend, don't you find consolation even thus ?

Māla. Friend, how may I ?

Lava. He, on whose account, you have been pin^ging like a young Āśoka leaf plucked from its stem, drooping like a faded jasmine flower—he, too, has been taught by the God of love, how hard it is to bear such agony.

Māla. May happiness await that noble person! for me, I dare not hope. (*Tearfully*) To-day, particularly, my friend, (*Speaking in Sanskrit*)

Love, like some dread poison, spreads (through every vein) without break; and torturing (me) blazes up like a fire which when stirred burns without smoke; it preys upon every limb like some high fever. Neither father, nor mother, nor you can save me. (1).

Lava. Thus, indeed, does the company of the good delight in their presence; but causes unbearable anguish in their absence. Moreover, when a passing glimpse from the window brought your life to peril, through the fierce working of love, so that even the rise of the full moon was to you like a well-kindled fire, what wonder his nearer presence to-day causes (such) burning pain? So, dearest, we know this much that union with a noble lover is a laudable fruit of hopes unattainable on the earth—and worthy of a mighty passion.

Māla. Ah, friend, to whom Mālati's life is dear, and who counsel a daring deed—leave me. Or rather it is my own fault, that I should have repeatedly looked at him, in the lightness of my heart which was quite lost to shame, and whose supporting fortitude was

retained with difficulty. Still, my dear friend, (*Again speaking in Sanskrit*)

Let the full moon blaze in the sky night after night; let Love rage on: what further harm can he do me than death? For me, my noble father, my mother sprung from a pure race, and my family of (still) unblemished honour are dear; but neither this person, nor my life. (2).

Lava. (*To herself*) Now then, what can be the remedy in the present case?

(*Entering partially*)

A female door-keeper. The venerable Kāmandaki-

Both. What, the venerable lady!

Door-keeper. Has come to see our mistress.

Both. What should delay her, then?

(*Exit the door-keeper; Mālatī conceals the picture.*)

Lava. (*To herself*) A most agreeable thing has happened.

(*Then enter Kāmandakī and Avalokitā.*)

Kāma. Well-done, friend Bhūriवासु, well-done! The reply that you gave "that the king is lord over his own daughter" is unopposed (to your interest) in either world. And fate favours us, to judge from all that chanced to-day in Kāma's grove. The wonderful management of the mixing up of the picture and the Bakula garland is the source of singular gratification. Mutual love is certainly the highest blessing of married state; and this is what Angirasa says in the matter: Prosperity attends her, who attracts both the heart and the eye (of her lover).

Ava. This is Mālatī.

Kāma. (*Surveying her*)

Excessively emaciate, lovely like the interior of a young (succulent) plaintain, giving delight to the eye like the moon when only a single digit is left, she is now reduced to a lamentable state through the consuming flame of love's fire; this blessed one both delights and afflicts our hearts. (3).

More lovely is she, (although) her cheeks are stained and pallid; for triumphant is love's influence, graceful when it affects a person of happy birth. (4).

Surely she is experiencing union with her lover which fancy has conjured up for her. For

Loose is the knot of her garment; her lower-lip is quivering; her arms are drooping, and perspiration breaks out (on her body); her eyes are gleaming soft, are sweet, slightly contracted, full of affection and lovely; her limbs have become immobile (inflexible) and her budding breasts continually heave and fall; the hair starts erect on her broad cheeks; and now she faints and now she regains consciousness. (5).

(*She advances. Lavangikā rouses Mālatī; both rise.*)

Māla. Revered Madam, I salute you.

Kāma. Blessed child, may you obtain your wish.

Lava. Here is a good seat; pray, be seated, revered lady.

(*All take their seats.*)

Māla. Is all propitious with the revered lady?

Kāma. (*Sighing*) Propitious enough.

Lava. (*To herself*). This, to be sure, is the prelude to the drama of deception. (*Aloud*) But the words of the revered lady are quite unusual as the sigh struggles to make its way through the throat that is choked in an attempt to suppress the profuse tears. What then may be the cause of the trouble ?

Kāma. This very friendship which goes ill with my tattered weeds.

Lava. How do you mean ?

Kāma. Oh, do you, too, not know !

This her body, which is Love's conquering missile and the home of artless charms, will grieve us through union with a worthless bridegroom and all its rare excellences will be profitless. (6).

(*Mālatī acts mental distraction.*)

Lava. It is true that all the people condemn the minister for his giving Mālatī to Nandana in deference to the words of the king.

Māla. How! father makes me an offering to the king ?

Kāma. Strange !

How could he set about doing this without any regard to merits ? Or how can they whose minds are well-versed in crooked policy feel natural affection for their offspring ? His only thought, however, is to secure the friendship of the monarch's boon-companion, by this gift of his daughter. (7).

Māla. (*To herself*) The king's favour is all in all with father ; his Mālatī is nothing !

Lava. It is as the revered lady says; or else how did the minister not hesitate in regard to a bridegroom who is ugly and past his youth?

Māla. (*To herself*) Ah, I am lost, luckless that I am, on whom this thunderbolt of disaster is about to fall!

Lava. Hence, revered lady, be kind and save my dear friend from this living death. For to you also she has ever been (like) a daughter.

Kāma. O simple girl, what can my revered self do in the matter? Generally fate and her sire are lord over a daughter. As to what the story-tellers say viz. that Śakuntalā, daughter to Kauśika, made love to Dusyanta or the nymph Ūrvaśī was enamoured of Purūravas; and Vāsavadattā betrothed by her father to king Sanjaya, yet espoused Udayana—all these seem desparate acts and hence such a course must not be advised. In every way

Let the minister feel happy by purposely giving his daughter to the sovereign's favoured friend and councillor. Let her, too, be united with this ugly person like the moon's fair digit with a dire comet. (8).

Māla. Alas for father! The desire for pleasure surely is all triumphant, since you, too, are thus disposed towards me.

Avalo. The revered lady has tarried long. But I say the noble Mādhava is not well.

Kāma. We shall leave presently. Permit me child (to depart).

Lava. (*Aside*) Dear Mālati, say shall we now learn, from the revered lady, the origin of that noble youth?

Māla. Friend, I long to hear it.

Lava. (*Aloud*) Who is this Mādhava in whom the pious dame shows such deep interest ?

Kāma. It is a long story—and we have nothing to do with it at the moment.

Lava. Still, the pious dame should narrate it, and so favour us.

Kāma. Listen. The King of Vidarbha has a minister named Devarāta, who is the crest-gem of the whole circle of eminent leading men, whose pious greatness is commended by the whole world : a fellow-student with your father, he alone knows who and what he is. Moreover,

Rarely in this world are born men like him, whose white and spotless fame spreads through the remotest bounds of space; who enjoy the lofty blessings of good deeds; whose greatness is incomprehensible, and who are the abode of all auspicious things. (9)

Māla. (*Aside*) Friend, my father always remembers him, whose name is now mentioned by the revered dame.

Lava. My dear, the people who know those times, aver that they studied together.

Kāma.

From him has sprung, like the young moon from the eastern mountain, just one who possesses all arts, who is lovely with the flashing lustre of his virtues, and who has given to those who have eyes an occasion of great rejoicing in this world. (10);

Lava. (*Aside*). My dear, could it be Mādhava?
Kāma.

Sweet as the full moon in autumn, this learned one, though a mere child, has left his home and come to this place; and when he is in sight the town has all its casements filled with blue lotuses through the glances of the ladies unsteady through excitement. (11).

Here he studies the Nyāya along with Makaranda, the friend of his childhood. He is Mādhava.

Māla. (*Joyfully, aside*) Heard you, my friend ?

Lava. Where can the Pārijāta spring, if not in the great ocean ?

(*The blare of conch is heard behind the curtain*),

Kāma. Ah, how late it is ! for now,

First having broken the seal of sleep, easily brought at the end of love-quarrels, of the pairs of (Cakrawāka) birds, which are now filled with love-longing, this blare of the evening conch, augmented (through reverberations) in the deep recesses of the mansions, and (consequently) swelling in volume is now spreading through the sky, (12).

Child. Be (quite) at ease.

(*She rises.*)

Māla. (*Aside*). How, father makes me an offering to the monarch ! the king's favour is all in all with father and not his Mālatī ! (*Tearfully*) Surely all triumphant is the desire for pleasure, since father, you too are thus disposed towards me ! (*With joy*) What,

the blessed one is of a high descent! My dear friend rightly observed—where can the Pārijāta spring, if not in the great ocean. Would that I behold him once more!

Lava. This way, Avalokitā, this way, we shall get down by this flight of steps.

Kāma. (*Aside*) Well have I lightened the task of a self-appointed messenger to Mālatī, while remaining indifferent. For

Mālatī is inspired with hatred of the other bridegroom, is taught to question her father's doing; the course to be pursued is suggested by narrating historical instances; incidentally I have praised his high fortune, springing both from his illustrious birth and from his virtues: and now surely their union may be left to fate. (13).

(*All exeunt.*)

End of the Second Act " Dhavalagrha."

ACT III

(*Then enter Buddharakṣitā*)

Buddha. (*In the air*) Avalokitā, do you know where the revered dame is ?

(*Enter*) Avalokitā. (*Advancing*) Buddharakṣitā, are you gone mad ? It is now pretty long since the revered dame has been attending Mālatī, excepting the hour she goes round to collect alms.

Buddha. Well; but where are you going ?

Ava. The revered dame sent me to Mādhava; and he was told to repair to the Kusumākara garden of the temple of Śankara, and place himself in the grove of red Aśoka trees that extends to the Kubjaka bower. And Mādhava has gone there.

Buddha. But why was Mādhava sent there ?

Ava. This being the fourteenth day of the dark fortnight, Mālatī will proceed to the temple of Śankara along with the revered dame. And then the revered dame herself will take Mālatī and Lavangikā to the Kusumākara garden that Mālatī might gather flowers with her own hands to worship the God, persuading her that in that way her good fortune would be enhanced; so that the two will meet. But where are you going ?

Buddha. I am called by my dear friend Madayāntikā who too is going to the temple of Śankara. I will, therefore, pay my respects to the revered lady and proceed to the spot.

Ava. And how speed you in the affair entrusted to you by the revered lady ?

Buddha. At the bidding of the revered dame, I have excited in my dear friend Madayantikā's bosom the liveliest affection for Makaranda, though unseen, by telling her in the course of various confidential talks that he is this sort and that sort; and now she ardently longs to see him.

▶ Ava. Well done, Buddharaksitā, well done.
Buddha. Come, let us go.

(*They move about and exeunt.*)

Here ends the Praveśaka.

(*Then enter Kūmandakī*)

Kāma. Although Mālati is so humble with modesty yet in a few days, have I, by (various) means, made her seek diversion by confiding in a friend. (1).

◆ For now

She pines in my absence, (but) brightens in my presence; delights in being alone (with me), speaks affectionately to me and follows my will. When I depart, she elings around my neck, and repeatedly stopping me, she bows down and solicits my immediate return with oaths. (2).

And this is a stronger ground of hope in her case.

When, reposing in my lap, she listens to historical tales of Sakuntalā and others casually introduced in talks about other matters, she for a long time remains lost in thought. (3).

I will, therefore, proceed with what is to be done next in Mādhava's presence. (*Looking towards the curtain*) Daughter, this way, this way.

(*Then enter Mālatī and Lavangikā*)

(*Mālatī repeats her former words " How my father offers me etc. "*)

Lava. Friend this breeze from the Kusumākara garden embraces you as sandal-cool it touches your lovely moon-like face where perspiration breaks out like ambrosial drops, as softly, slowly, you move with steps uneven and faltering through the weight of your thighs that languidly bear the expanse of your plump and rounded hips; it is delightful with the perfume of the opened Campaka flowers, whose petals are burst by the quick-moving swarms of bees that rise from the mango-tops as they are frightened by the noise the koils make, when sweetly warbling they playfully eat the blossoms that are brimful of very very sweet honey. Let us, therefore, enter. (*They move about and enter.*)

(*Enter Mādhava.*)

Mādhava. (*joyfully*) O joy ! The pious dame is here ! For she

Appearing before my darling, fills my heart with rapture, as the lightning flash that precedes a shower does the heart of a young peacock oppressed with excessive heat. (4)

And fortunately there is also Mālatī along with Lavangikā.

O wonder ! In the presence of the spotless moon of the face of that lotus-eyed lady my heart having now and again frozen with (chill) yet now thaws like some excellent lunar gem from a mountain (in the presence of the moon). (5)

Mālatī looks lovelier now.

Her languid limbs drooping gracefully like a crushed Campaka wreath, she kindles the love-fire, inebriates the heart, and gratifies the sight. (6)

Māla. Come, friend, we shall pluck flowers from this Kubjaka arbour.

Mādhava.

With the hair starting up erect on hearing for the first time my darling's words I imitate the stateliness of a Kadamba tree that burgeons forth the moment it is sprinkled over with fresh water from a line of clouds. (7).

Lava. Well, my dear, let us do so.

(*They act plucking of flowers.*)

Mādhava. The teaching of the pious dame is fraught with infinite wonders!

Māla. Let us gather (flowers) from this other too.

Kāma. (*Embracing Mālatī*) Ah, rest you. You are wearied.

Fatigue makes you falter in speech, droops every one of your limbs, brings the sweat-drops that shine upon your moon-like face and shuts your eyes: fair one, it acts on you as charmingly as a lover's gaze. (8)

(*Mālatī looks bashful.*)

Lava. The pious dame has said it well.

Mādhava. A very pleasant joke.

Kāma. Well, sit down here; I have a tale to tell you.

(*All sit down.*)

Kāma. (*Raising Mālati's chin*) Listen, fortunate girl, to this wonderful story.

Māla. I am attentive.

Kāma. There is a youth named Mādhava, already incidently mentioned by me, who like you is the second stay of my heart.

Lava. So we remember.

Kāma. From the day of the festival in the Man-matha garden, he has been uneasy and has ceased to be the master of himself owing to physical suffering.

Since he finds no joy in the moon or in (the presence of) his friends, he reveals, in spite of his great firmness, a keen internal anguish; and his body which by nature is dark like the Priyangu, is yet pale-white and graceful, and is extremely thin and (yet) lovely. (9)

Lava. This was what Avalokitā said at the time when she hastened the pious dame (to his aid)—that Mādhava was suffering.

Kāma. And then I heard that Mālatī was the cause of his love-malady. I, too, thought as much. For

Surely this moon-like face must have been beheld by the high-souled youth, since his mind being swayed by (diverse) longings was agitated like the waters of the serene ocean when ruffled by wavelets (at the rise of the moon). (10)

Mādhava. Oh, the clearness of presentation ! Oh, this effort to raise my greatness ! Or rather,

Mastery over the Śāstras, natural understanding, eloquence, skilled use of language acquired through practice, a sense of the proper

opportunity and ready wit—these are the qualities which lead to success in any undertaking. (11)

Kāma. And hence, being disgusted with life, there is nothing so full of danger, but he will do it.

For he

Fixes his gaze on the young mango tree where buds appear and the koils (sweetly) warble; he breasts the breeze impregnate with the fragrance of Bakula flowers; and wooing the heat, with languid frame often he basks beneath the lunar beams, screened by just one fresh lotus leaf, that thus he may cut short his being. (12)

Mādhava. This is quite a different, inimitable way of putting things, the pious dame adopts !

◆ **Māla.** (*To herself*) Ah ! He suffers so much.

Kāma. The poor lad, who is so delicate by nature, has never before experienced such torment.

Māla. Friend, how the pious dame alarms me with fear of some mishap on my account to him who is an ornament of the whole world ! So what can I say about it ?

Mādhava. fortunately, the holy dame is compassionate to me.

Lava. Since the pious dame speaks thus I say— that our mistress, too, having often beheld him adorning for a while the opening of the street adjoining her mansion, fills her servants with distress, although she looks lovelier through love-pain revealed by the graces of her limbs that appear charming like the stalk of a delicate lotus-plant touched by the rays of the sun. She takes no delight in arts and sports, but simply

passes the days with her round cheek reclined upon her beautiful lotus-like hand. Moreover, she gets distracted as the breeze sweeps over her from the skirts of the garden of her mansion, which wafts a mass of honey-drops from the slightly opened Kunda and Mākanda buds and is further lovely with the oozings of honey from full-blown lotuses.

And since that festive day when he adorned the grove of Kāma, as if he were the God of love who assumed a bodily form to witness the glory of the festival in his honour, and she had the pleasure of exchanging looks with him, in a manner so lovely with (their) varied graceful movements, when their budding youth was made highly precious by a worthy and uninterrupted passion; when their curiosity was quickened by the disappointment that filled their hearts as they evaded each other's glances, which was pleasing (to behold) owing to tremor, horripilation and sweat produced in the limbs that grew languid through rising fear and numbness, so that her friends were pleased,— since that day she has been languishing like a young lotus-plant upon which the full-moon shines but for a while; and has been experiencing a change in her condition, which is terrible to her on account of the excessive fever of her body resulting from a still more unbearable mental pain.

And yet I know that when for a moment she enjoys the company of her lover as conceived in her mind, she is cooled like the earth when sprinkled over by a heavy rain-shower; so that her lovely lotus-face looks particularly graceful by the sheen of the rows of her pearly teeth shining forth from her bright throbbing lips, and clustering tears of joy continually roll down her

bright cheeks downy with the hair thickly standing on end ; her lotus-eyes are half-closed, soft, and raised up ; their pupils are a bit dilated, steady, and languid ; her face looks lovely when her fine broad forehead which is like the first crescent of the moon is thickly bedewed with drops of perspiration ; so that her clever friends have (grave) doubts in their minds regarding her virginity.

Moreover, wearing a necklace of moon-gems that begins to ooze when kissed by a multitude of rays of the proud (full) moon, she passes sleepless nights on beds formed of lotus-leaves serving as wet-sheets, which are brought by her friends who are busily engaged in such occupations as softly rubbing her with leaves of the young plaintain, rendered rough and uneven by smearings of thick sandal juice which is made very very cool by a large quantity of camphor.

When somehow she gets the relief that sleep brings, the thick lac-dye falls off her tender feet being washed (made to flow) by perspiration ; the knot of her garment is loosened by the throbbing of the upper portion of her plump thighs ; she places as a covering her throbbing creeper-like arm upon her thrilling breasts which violently heave as her breathing swells or subsides wavelike within her agitated heart ; when suddenly awakened from her sleep she casts about her stricken glances to find the bed empty, she shuts her eyes in a swoon that comes over her ; and when her bewildered friends by their efforts bring her back to consciousness, they find that the long sighs that escape her at the time are all that is left to her of her life ; so that she makes persons like us, in their utter helplessness, wish that their life may cease first, and reduces them simply to

the act of condemning the foul play of irresistible fate.

Let the pious dame, therefore, consider how long will this fearful working of love continue without producing a dire effect on limbs which are so delicate, being endowed with exquisite beauty; also how will she fare in these foreparts of the nights, when the veil of darkness will be violently rent by the clear and waving moon-light soft like the cheek of a Kerala woman when it is kindled by the glow of anger in the love-quarrels with her lover. And these long nights of spring that wash the court-yard of heaven with the water of moon-light, bright and shining like the flood of the surging milky-ocean, that fill as with smoke the faces of the ten quarters on account of the Malaya breezes blowing softly and being heavily laden with the thick incense of the fragrant Pātala and Bakula flowers with which they come in close contact—these long nights will be full of dire consequences for our dear friend.

Kāma. Lavangikā,

If he is the object of her passion, then clearly that is a result of her consciousness of his desert; and my mind, rejoiced at the thought, is yet torn asunder by her miserable plight. (13).

Mādhava. The pious dame is justly filled with anxiety.

Kāma. Oh calamity!

Truly this (her) naturally graceful form is the one essence of all tender beauty; and as truly is the God of love fierce (to her); while the season, too, crested by the delightful moon happens to be one in which the mango-blos-

soms are shaken by the blowing Malaya breezes. (14)

Lava. And let this other thing be known to the pious lady. This picture-board giving the likeness of Mādhava, and (*removing the covering from Mālati's breasts*) this Bakula wreath put in the neck, as being strung by his hands,—these sustain my dear friend's life.

Mādhava. Dear Bakula garland, thou hast indeed triumphed in the world, since thou hast become her darling, waving a graceful banner over that expansive bosom, lovely and pale like a full-grown lotus-stalk. (15).

(*A noise behind the scenes. All listen; again behind the scenes*)

Ye folk that live in Śankara's temple! This vicious tiger is playing the part of the angry death-god: the form of its body is fierce with the formidable banner of its heavy long tail raised aloft in the exercise of its natural sport, regained after breaking through the restraint of the chain that tied it in the iron cage that it has forcibly burst and flung open in mingled rage and anger which are unbearable and are produced by the pride of budding youth; its cavernous mouth is horrid with its saw-like harsh jaws, that make a grating sound when breaking the hard bones from the limbs of many a creature's body hungrily devoured, the very moment it got out of the convent; it has frightened and put to flight, so as to make it disappear, the entire multitude of people by the wide-spreading echo of the continuous sound of its deep and hoarse growl that fills its cheeks and proceeds from the depth of the cavern of a throat, filled with the flesh of many men and steeds felled down after

being mangled by a slap from its paw, which is as terrible as the blow of the ponderous thunderbolt; its track is all miry with the blood issuing from the limbs of animals over-powered by its weapon—its sharp paw—and cruelly mangled. Save, therefore, as best as you may, the life of my dear friend Buddharaksitā.

(*Entering in perplexity Buddharaksitā.*)

Help ! help ! this my dear friend Madayantikā, this sister of the minister Nandana is being attacked by the vicious tiger, all her escort being either killed or routed.

Māla. Lavangikā, what a horror !

Mādhava. (*Rising in haste*) Buddharaksitā, where is it ?

Māla. (*Seeing Mūdhava, with joy and fear, to herself*) What ! He, too, here !

Mādhava. (*To himself*) Now I am blessed indeed since by her whose eyes brightened up at my unexpected sight,

I feel closely bound by a garland of white lotuses, or bathed in a thick stream of milk, swallowed wholly by her fully-expanded eyes or sprinkled over perforce from a heavy cloud of nectar. (16).

Buddha. Noble sir, at the opening of the street, outside the garden.

(*Mādhava moves with stately strides.*)

1,1

Kāma. Child, fight bravely without being rash.

Māla. (*Aside*) Alas ! Lavangikā, alas ! Here is a peril no doubt.

Mādhava. (*Looking ahead with disgust*) Ah !

How frightful does the course of the tiger look, lying ankle-deep in mire formed by contact with gore, spread with the remains of quivering trunks turned up-side-down and strewn over with a net-work of clinging entrails snapped up and left (on the ground). (17).

O horror !

We are far away, while the maid is within the reach of the brute !

All. Alas ! Madayantikā !

Kāmandakī and Mādhava. (*With joy and wonder*)

How, Makaranda comes from somewhere and snatching a weapon from the man struck down by it, interposes himself quite suddenly.

Others. Well done ! well done !

Kāma. and Mādhava. (*With alarm*)

How ! he is forcibly struck by the beast !

Others. O, what a calamity !

Kāma. and Mādhava. The savage beast is killed.(18)*

Others. (*With joy*) Fortunately the calamity is averted.

Kāma. (*Feelingly*) How ! Here is my boy Makaranda profusely bleeding from the blow inflicted by the tiger's paw, and resting steadily upon his sword that has stuck into the ground, while Madayantikā in confusion supports him as he appears to faint.

Others. Alas, alas ! the noble youth has fainted from the heavy blow.

Mādhava. How ! He has already fainted ! (*To Kāmandakī*) Preserve me, holy dame.

Kāma. Well, my boy, you are so very nervous ; come along, let us see.

(*They all walk round and exeunt .*)

**Here ends the Third Act of the Mālati-Mādhava
called Śārdulavidrāvaṇa.**

ACT IV

(*Enter Mādhava and Makaranda insensible, supported by Madayantikā and Lavangikā, also Kāmandakī in a bewildered state, Mālatī and Buddharakṣitū.*)

Mada. Be gracious, holy dame; Oh, save this youth who risked his life to save Madayantikā,—this noble youth who feels compassion for the distressed.

Others. Alas! What should we see here?

Kāma. (*Sprinkling both with water from an ewer*) Will you fan both my dear children with the skirt of your robes?

◆ (*Mālatī and others do as bidden.*)

Maka. (*Sighing and looking up*) Friend, you are alarmed—what is this? I am indeed quite well.

Mada. (*With joy*) Ah me! now the full-moon—namely Makaranda is restored.

Māla. (*Putting her hand to Madhava's forehead*) Lavangikā, how happy you are! Your friend, the noble Makaranda has come to himself and revived.

Mādhava (*Reviving*) Come, my rash friend, come. (*Embraces*)

∫ Kāma. (*Smelling the heads of both*) Happily my dear lads have revived.

Buddha. (*Aside*) Madayantikā, dear, this is he.

Mada. I know already that this was Mādhava and this, too, was that person.

Buddha. Have I not spoken the truth?

Mada. Surely persons like you are not partial to people of a different sort. (*Looking at Mādhava*) Friend, the rumour about Mālatī's love for this noble youth is (so) pleasing.

(*Looks longingly once again towards Makaranda*)

Kāma. (*To herself*) Fate has wrought to day this pleasant and happy interview between Makaranda and Madayantikā. (*Aloud*) By what chance, Makaranda, my son, were you conducted by divine fate (to this place) to be the means of saving Madayantikā's life on this occasion?

Maka. Having gathered some news in the city to-day, which I feared would add to Mādhava's affliction, and being told about the events in the garden of Kāma by Avalokitā, I was hastening on when I saw this noble maiden (quite) within reach of the tiger's leap.

(*Mālatī and Mādhava reflect.*)

Kāma. (*To herself*) The news must refer to Mālatī's betrothal. (*Aloud*) Child Mādhava Mālatī has felicitated you on your friend's recovery. This, therefore, is a fitting occasion for you to present some token of regard (to her).

Mādhava. Revered dame, surely

Since to her goodness I owe my own recovery from the mist which the swoon of my friend, who was wounded by the ferocious beast, had spread over my senses, she surely has a right to accept—as a free-will offering each—my heart as well as my life. (1).

Lava. This gift, indeed, is accepted by our dear friend.

Mada. (*To herself*) The noble youth is sensible of how to speak gravely and sweetly at the proper time.

Māla. (*To herself*) What possibly has Makaranda heard which makes him unhappy?

Mādhava. Now, friend, what is the news that would add to my affliction?

(*Entering*)

An attendant. Child Madayantikā, your elder brother, the minister Nandana, sends you word:—the king having to-day come to our house, has himself given Mālatī (to us), (thus) showing great confidence in Bhūriवासु, and a great favour to us. Come, therefore, we will celebrate our great happiness.

Maka. Friend, this was the news.

(*Mālatī and Mādhava turn pale.*)

Mada. (*Joyfully embracing Mālatī*) Dear Mālatī having dwelt in the same city, you have been my dearest friend and sister ever since we played together in the dust; and now you have become an ornament of our house.

Kāma. Madayantikā, my daughter, I congratulate you on your brother's getting Mālatī.

Mada. (Rather) through the power of your blessings. Friend Lavangikā, our dearest wishes have been realised, now that we obtain you.

Lava. Friend, must this be said even to us?

Mada. Friend Buddharaksitā, come let us celebrate this festival occasion of the bridal ceremony.

Buddha. Friend, come, let us go. (*They rise.*)

Lava. (*Aside*) Pious lady, since there is an interchange of glances between Madayantikā and Makaranda, which are charming on account of the overflowing joy and wonder that fill their heart, and pleasant because

the firmness of their heart is shaken, and which resemble a garland of full-blown blue lotuses, therefore, I think they have been, in their fancy, enjoying the pleasures of union.

Kāma. (*Smiling*) Surely from their glances, these are enjoying, in fancy, the joy of frequent union. For

This is plainly and quickly told by their glances which are slow as they slightly turn sideways, in which the corners are contracted, which are steady and drooping through the birth of passion, in which the brows are a little curved, which become soft in their consciousness of an inner joy, in which the eye-lashes are motionless owing to stupor, and in which the eyes are half-closed. (2).

Attendant. This way, child, this way.

Mada. Buddharaksitā, dear, shall I see him again—this lotus-eyed one, the saviour of my life?

Buddha. If fate favours (us).

Mādhava. (*Apart*)

Now let the thread of hope, fragile like a lotus-fibre, snap after so long a time; let the powerful disease of keen mental anguish pervade (me) without limit; let the yoke of restlessness settle upon me without any disguise; let fate be appeased, and let the God of love gain his object. (3).

Or rather,

Fate being adverse, this was but a proper result in my case who longed for a person whose love was equal (to mine) but who is

inaccessible (to me); and yet her countenance which lost its brightness and resembled the moon at sunrise, when she heard of her betrothal, afflicts me inwardly. (4).

Kāma. (*Apart*) My child Mādhava, who is thus exceedingly disconsolate, causes me deep pain; and my daughter Mālatī is given to despair and lives in distress. (*Aloud*) Well, let me ask my boy—did you expect that Bhūriवासु would offer us Mālatī?

Mādhava. (*Abashed*) No, never, never.

Kāma. You are none the worse for it then.

Maka. Revered lady, she was not given away then; and hence our apprehensions.

Kāma. I have indeed heard the news; it is known to all that when the King sued Mālatī's hand for Nandana, Bhūriवासु replied "Your Majesty is master of your own daughter."

Maka. Yes, it is so.

Kāma. To day the attendant told us that the King himself gave Mālatī. Now, my child, all human affairs depend upon the firm basis of speech; in speech the seeds of good and ill reside, and everything is dependent upon words. Now the words of Bhūriवासु partake of falsehood; for Mālatī is certainly not the King's own daughter. Nor does religious or social convention acknowledge the authority of the King to give away (another's) daughter. Therefore, this is not to be thought of. And how do you take me, my son, to be heedless?

See,

May not the evil which, it is feared, may befall you or her, happen even to (our) enemies.

Therefore I must make an effort, even if it cost me my life, to secure your union by every means. (5).

Maka. What you say is good and reasonable.

Your heart, holy dame, though estranged from the world is softened still with pity and affection towards these your children; and hence your ceaseless effort, however opposed to the usual vows and practices of a life of renunciation; but then destiny also prevails. (6).

(*Behind the scenes*)

Revered Kāmandakī, our mistress requests you to conduct Mālati speedily (to her).

Kāma. Rise, my child. (*All rise.*)

(*Mālati and Mādhava eye each other with pity and love.*)

Mādhava. (*Apart to himself*) Alas. only thus far is Mādhava allowed to associate with Mālati in this world. Oh, alas—

Fate, like a friend that ministers to one's happiness, having first manifested unalloyed favours, becomes ruthless in the suddenness of its reverses, and intensifies the anguish of the heart. (7).

Māla. (*Aside*) Noble one, the delight of mine eye, you are seen thus far.

Lava. Alas, alas! the minister has put the life of our dear friend in peril.

Māla. (*To herself*) the fruit of my love of life has now matured. My father's cruelty too has been proved by his sternness; and wicked fate has achieved an end worthy of its relentless action. Unhappy that I am;

whom shall I blame? To whom can I now repair for refuge in my helplessness?

Lava. This way, my friend, this way. (*Exeunt with Kūmandakī.*)

Mādhava. (*Apart to himself*) surely it is mere consolation which the holy dame, whose natural affection for me fills her with apprehension, offers me. (*With dejection*) Alas, now my life's purpose is held in doubt. What is to be done? (*Thinking*) I see no other remedy except the selling of human flesh; (*Aloud*) friend Makaranda, do you pine for Madayantikā?

Maka. It is even so.

It touches my heart that she with eyes unsteady as the glance of the yearling fawn in its fright, beholding me with my fresh (bleeding) wounds, embraced me with her limbs that were as if steeped in nectar, heedless of her upper garment that was slipping off. (8).

Mādhava. She, Buddharaksitā's dear friend, will be yours without difficulty. Moreover

How could she love anyone else, after embracing you who killed the monster and preserved her from death? Besides the glances of the lotus-eyed one were for long directed towards you, steadily and charmingly, clearly bespeaking her fond regard for you. (9)

Maka. Well then, get up, let us bathe at the confluence of the Pārā and Sirdhu and enter the city itself.

(*Rising and walking round*)

This is the confluence of the mighty streams; this confluence

whose banks are thronged with ladies who have just emerged from their bath, so that the depressed and elevated contour of their forms is clearly visible as their garments have closely clung to their limbs in the water; and who have placed their hands crosswise on their full and lofty breasts that possess the beauty of bright golden jars. (10).

(*Exeunt Omnes*)

Here ends act IV styled "Śārdulavibhrama."

ACT V.

(*Enter by an aerial path Kapālakundalā in a fierce-looking bright garb.*)

Kapāla.

Glory to the Lord of Śakti, attended by the Śaktis, who is seated in the centre of the circle of sixteen veins, who confers miraculous powers on those who know him and hold his form in their hearts, and who is sought by votaries with unwavering minds. (1).

Here have I now

Come, viewing through the power of abstraction, the supreme spirit, embodied as Śiva, fixed by Nyāsa amid the circle of the six parts of the body, and manifested in the heart-lotus, without experiencing any fatigue from my flight as the five gross elements in the body were drawn off by the gradual swelling of the veins with wind, and clearing the clouds in the sky before me. (2)

Moreover:

The swiftness of my flight along the surface of the sky gives to me in the amplest measure a charming frightfulness, with the harsh bells ringing in consequence of the garland of skulls striking against them, as it slips down in the swinging movement. (3).

The mass of my matted locks, though firmly secured by knots, yet streams loosely on every

side; the bell attached to my staff moving circuitously produces a piercing sound prolonged by incessant tinkling; and the violent wind howling through the hollows of the line of the bare skulls of corpses, and causing the continuous pealing of bells, flutters my banners upwards. (4).

(*Walking about and looking; perceiving the smell*)

Here is the temple of Karālā, near the spacious cemetery ground which is perceived to be just in front of me from the smoke of the funeral piles which smells like garlic smeared with old Nimba oil and then being fried; here I have to bring together a special collection of the materials of worship at the command of my preceptor Aghoraghanta, who has finished the rites that give him the attainment of miraculous power through spells. And my preceptor said to me:—Kapālakundalā, my daughter, to day I must offer to the goddess Karālā the already promised gift of the gem of womankind; she, it is known, dwells in this very city; I must therefore find her out. (*Looking interestedly*) But who could this be, of a grave and pleasing form, with his curly hair tied up, and carrying a sword in his hand, who is coming to the cemetery-ground ? He who

Though dark like the petal of a blue lotus, yet is very pale in his limbs; whose tread is graceful and majestic, and whose glorious countenance shines like the moon; his left hand grasping a glaring lump of human flesh, from which thick drops of blood are dripping, shows his adventurous spirit, and robs him of his gentility. (5).

(*Eyeing him closely*) Ah, it is Mādhava, the son of Kāmandakī's dear friend who now sells human flesh. But what have I to do with him? Well, now to my work. The hour of evening twilight has almost passed away.

▶ The skirts of the horizon are now filled with winding glooms as with the rows of the bunches of Tamāla blossoms; the earth with its far bounds lost is as if immersed in nascent waters, and in the woods, the night at its very commencement spreads thick its darkness, which appears like vast curling mists scattered abroad by the force of a whirlwind. (6).

(*Walks about and exit.*)

End of the Viskambhaka.

▶ (*Enter Mādhava as described.*)

Mādhava. (*Wistfully*)

May those various endearments of the sweet-eyed maid be mine, that are full of affection, are tinged with love, and, sweet by nature, reveal an intense passion with (growing) familiarity; which to imagine for an instant only in thought inspires my heart with an ecstasy of deep delight arresting the functioning of all external senses. (7)

Moreover,

May I be enfolded by her limbs, her face leaning upon the root of mine ear, pressed against her bosom fragrant with the perfume of the ever-present Bakula garland woven by me and worn by her in preference to (even) a pearl-necklace. (8)

But, this is too remote; this only will I ask :

May I once more behold her face, the shrine of the Love-God, which is as it were fashioned out of the essences collected from a number of the crescents of the young moon; which coming within the range of one's eyes, all delights commingle and give rise to the highest bliss, and the joy of the eye awakens love in the heart! (9)

Yet truth to say there will not be the slightest difference (to me) by my seeing her face. For now the stream of the production of cognitions in the form of the remembrance of my beloved, augmented by the ceaseless awakening of impressions springing from (*lit.* which have their own birth in) the former vivid perception, whose flow is unobstructed by other cognitions dissimilar to it, makes my inmost spirit one with her owing to the resemblance of my mental state to her. Thus,

The loved one is fixed in my mind, as if she were melted or mirrored in it; as if she were painted on it or that her form were carved upon it; or as if she were implanted in it or glued to it by adamantine cement or buried deep in it; or nailed to it by all the five darts of Cupid or as if firmly sewed to it by a network of the threads of continuous recollection. (10).

(*Noise behind the scenes*)

Ah, how very terrible does the cemetery-ground look with a multitude of fiends now stalking abroad. For here

The darkness hideous in its extent, and thick with its unctuous mass surrounding (their) skirts, accentuates the brightness of the funeral fires; while the goblins and others, frantic with joy, and absorbed in their wild sports are kicking up a dreadful row by their confused *kila-kila* cries. (11).

Well, let it be; I will in the meantime address them.
(*Aloud*)

Ye demons and spirits that haunt the cemetery,

Here I bring you human flesh for sale ; real human flesh which is taken from the limbs of men, and is untouched by weapon; take it, then, take it. (12).

(*Noise behind the scenes again.*)

Mādhava.

How, immediately after my announcement the charnel ground seems to be rocking on all sides filled with the indistinct and tumultuous chatter of frightful spirits stalking abroad, and thronged with goblins that are now showing themselves ! I wonder !

The sky is being filled with the faces of fire-breathing spirits that are flitting about, whose lank and shrivelled bodies are partly visible—faces from which fire is blazing forth from the horrid opening of the mouth, the corners whereof are stretched upto the ears, bristling with the points of their fangs, and whose hair and eyes, and brows and thick beards look like clustering lightning-flashes. (13).

Moreover

Here all around I see the goblin-host feeding the wolves, howling hoarsely, with the refuse of human flesh falling from their half-chewed random morsels, with thighs as long as the date-palm, and with gaunt skeletons whose bony frameworks are firmly secured by knots of sinews stretched on every side, and are wrapped up in black skins. (14).

(*Looking about and smiling*)

How (queer) are the ways of the goblins !

For these,

Whose bodies are tall and pale, yawning wide the caverns of their mouths which look fearsome through their lolling broad tongues appear like old blasted sandal-trees in whose dreadful hollows the mighty serpents (pythons) curl. (15).

(*Walking about*) Ha, how very hideous is the sight yonder !

Assiduously tearing away the skin, and then eating such horridly stinking flesh as could be got from limbs like the shoulders, the hinder parts, the back and the thighs, and which has increased in its bulk through the great swelling, a lean goblin has taken out the muscles, the entrails and the eyes, and baring its teeth is eating undisturbed the raw flesh from the bones and even from the uneven parts of the skeleton it has taken in its lap. (16).

Moreover,

These carrion-eaters, having dragged from numerous funeral piles the corpses despite the smoke that envelops them, whose bones are being moistened by heat, and whose marrow is being seasoned by boiling, and having stripped bare the thigh-bone from which the flesh, being roasted, is dropping down, which is detached from the joints, and is hanging loose on either side, are now drinking the dripping streams of marrow from a distance. (17).

(*Laughing*) O, the evening merriment of the goblin females! Thus,

These wives of the goblins that have made auspicious amulets of entrails, and have worn prominently the ear-ornaments of red lotuses in the form of the hands of women, that have hastily put on the strings of heart-lotuses, and made on the forehead saffron-marks in the form of coagulated blood, have now joined their husbands and in high glee are drinking the wine of the bone-marrow from the cups of skulls. (18).

(*Walking about and repeating again " Here 'I bring you'"*) How now, the goblins have quickly vanished, all their horrible pastimes having ceased! How dastardly are these spirits! (*Walking about and observing despondingly*) The cemetery ground has all round been surveyed. For now just before me

Is the river on the other side of the cemetery, with its banks dreadful by reason of their foreparts being filled with the fierce yells of the

howling jackals blended with the hootings of flocks of owls crying in their tiny nests within the bowers; with its torrent wildly raving as it rushes past and rends its bank in consequence of its waters being obstructed by pieces of mouldering skulls fallen into it. (19).

(*Behind the scenes*) Ah, cruel father! She, you meant as a means to please the king with, is now being killed.

Mādhava. (*Listening with emotion*)

This voice, so musical and wild like the cry of the affrighted osprey, charms my mind and bursts upon the ears as one not unfamiliar to them; pierced within, my heart whirls about; my every limb is affected; a stiffness of the body renders my steps uncertain; what means all this? What should it be? (20)

The piteous sound seems to proceed from the temple of Karālā; verily it is a proper place for such disasters. (21)

Well, I will see. (*Walks round.*)

(*Enter Kapūlakunḍalā and Aghoraghanta engaged in worshipping the deity, and Mālatī bearing the marks of a victim.*)

Mālatī. Ah, cruel father! She, you meant as a means to please the king with, is now being killed. Ah, mother, with a heart full of love, you are undone by the foul play of destiny; revered dame, to whom Mālatī was all her life, whose every good act was for my

happiness, your love will teach you grief for a long time. Ah, dear friend Lavangikā, I will appear to you henceforth but in your dreams!

Mādhava. Alas! It is the same fawn-eyed one. Now all doubt is dispelled; shall I not then help her while still she lives? (*Walks forth hastily.*)

Kāpālikas. Hail, Cāmundā, Goddess, hail!

I glorify thy sport, when at thy foot's vigorous tread the earth in confusion bends, and beneath its weight the backbone of the tortoise shrinks, so that at its shaking a part of the globe loses its poise; in which the seven oceans are thrown in the chasm of thy throat gaping wide like hell, and which shows its worth by the delight it gives to the court of the dark-necked God (Śiva). (22).

May thy wild dance, goddess, yield us happiness and delight; when at the strokes of the whirling talons in the fringes of the elephant-hide which swings to and fro (to thy steps) the moon is torn, and the trickling nectar falling upon the row of skulls revives them and they burst out in a horrid loud laughter at which the various creatures affrighted start singing thy praises;

in which mountains are scattered before thy powerful arms tossed about and fierce-looking by the flashes of envenomed flames issuing from the broad hoods of hissing black snakes, expanded wide when their bodies coiling (thy arms) like armlets are firmly squeezed;

when the various divisions of space are sewn together by the fiery circle, as of a fire-brand,

traced out by the whirling of thy awful head covered with the radiance of thy eye tawny with the fire blazing in it; whilst by the banner attached to the lofty point of thy dreadful staff, high-waved, the stars are scattered about;

which brings delight to the three-eyed God whose heart exults in the close embrace of Gaurī appalled by the splitting of her ears at the clapping of the hands of the frantic Vetālas and the delighted hosts of ghosts and goblins. (23).

(*They make appropriate gestures.*)

Mādhava. O, fie, what a calamity !

This daughter of Bhūriwasu, who is like a daughter of the God Vasu, wearing garments and flowers crimson with the Alaktaka dye is now made captive by these impious wretches engaged in sinful acts, like a timid fawn among wolves, and now lies in the jaws of death. Oh, fie ! How cruel is this course of destiny ! (24).

Kapāla. Fair maid, think upon him whom thou hast loved in this life, for pitiless death speeds thee on to-day.

Māla. Ah, loved Mādhava, you should remember me even after my death ; surely he is not dead who lives in the memory of a loved person.

Kapāla. Ah ! Poor, child ! she is attached to Mādhava.

Aghora. (*Raising his weapon*) Be it what it may. I will kill ;

Cāmundā, holy goddess, this offering vowed to thee at the commencement of the rites to secure the power of spells—this offering now brought near thee deign to accept. (25).

(*Proceeds to kill her.*)

Mādhava. (*Suddenly rushing forward and snatching Mālatī away by the hand*) Vile wretch, get away. Foul Kāpālika, thou art foiled.

Māla. (*Seeing him unexpectedly*) save me, Oh save me, noble one.

(*Embraces Mādhava.*)

Mādhava. Noble maiden, do not fear.

Here before you is the friend for whom (even) in the hour of death you declared your love in words freely spoken, without feeling the slightest hesitation. Fair one, do not tremble; let this wicked one experience now the retribution of his sins now recoiling upon him. (26).

Aghor. Ah, who is this sinful wretch that interrupts us ?

Kapāla. Revered sir, this is that same Mādhava, the lover of this (maiden), the son of Kamandakī's friend, who vends the flesh of man.

Mādhava. Noble one, what is this ?

Māla. (*Summoning courage after a long time*) Noble one, I, too, do not know; but I remember only this that I slept on the upper terrace and awoke here. But where are you ?

Mādhava. (*Ashamed*)

Troubled by the passionate hope that my life might (yet) be blessed by accepting this your lotus-hand, I was wandering in the cemetery-ground for selling the flesh of man, when hearing your cries, O timid one, I came here. (27).

Māla. (*Apart to herself*) How for my sake only, regardless of his life, he is wandering thus !

Mādhava. Oh, this is indeed what (they call) a strange coincidence. For now

Having through luck found my love and snatched her from the range of the descent of this vile wretch's sword, like a crescent of the moon entering Rāhu's jaws (I am afraid) what will happen to my mind which is distracted through fear, melted by pity, agitated through wonderment, inflamed by anger, and brightened by joy. (28).

Aghor. Thou, brat of a Brahmin,

Like a stag moved by pity for his doe that has become a tiger's prey, thou art fallen into my hands who delight in killing and was occupied in making a human sacrifice; therefore will I first propitiate the mother of all created beings with thee streaming with a quantity of blood from the wounds in the trunk, when the neck is severed with a blow from my scymitar. (29).

Mādhava. Accursed wretch, impious and vile,

How wast thou prepared to deprive life of its savour, rob the three worlds of their jewel, or the world of its light, make death the only refuge for her kinsfolk, humble the pride of the love-god, render fruitless the creation of men's eyes, or make of the world a dreary wilderness? (30)

Moreover, O sinful one,

On the head of thee that hast raised thy sword against this frame that suffers pain even when struck by the tender Śirīsa flowers her loving companions cast at her in their fondness

for graceful jokes—on thy head let this arm of mine fall like the mace of the God of death descending untimely. (31).

Aghor. Villain, strike, strike; indeed thou wilt breathe no more.

Māla. Lord of my life, be pleased, thou rash one. This accursed villain is indeed very cruel; spare me, refrain from this perilous deed.

Kapāla. Holy sir, be careful and kill this accursed wretch.

Mādhava and Aghorghanta. (*To Mālatī and Kapāl-kuṇḍalā*)

Put courage in your heart: the villain dies. Has any one ever experienced a mishap to a lion in its contest with the deer, a lion whose paws, like the thunderbolt, habitually descend upon the peaks of the temples of elephants? (32).

(*Again behind the scenes*)

What, ho! ye soldiers who are in search of Mālatī, the venerable dame who is cheering up the minister Bhūriyasu, and whose intellect penetrates without hindrance, enjoins you to surround this temple of Karālā.

This frightful and extraordinary deed can belong to none but Aghorghanta; nor does the purpose appear to be any other than an offering to Karālā. (33).

Kapāla. Revered sir, we are surrounded.

Aghora. Now, greater is the need of manly effort.

Māla. Ah, father! ah, revered dame!

Mādhava. Well, I will place Mālatī out of peril with her kinsfolk, and kill him in their presence. (*Walks*

about sending Mālatī in one direction and the Kāpālika in another.)

Mādhava and Aghoraghanta. (*To each other*) Now, villain,

Now let this my scymitar scatter piecemeal thy every limb, ringing with the sound that is produced by its coming into contact with the joints of thy hard bones, having its speed arrested for a moment when it cleaves thy hardened sinews, and moving resistless in thy fleshy parts as in balls of mud. (34).

Exeunt Omnes.

Here ends act V called "Smaśānavarṇana."

ACT VI.

(*Then enter Kapālakundalā.*)

Kapāla. Ah, vile, accursed Mādhava, who have slain my preceptor in the cause of Mālatī, even though I was mercilessly striking you at the time, you (simply) spurned me because I am a woman. (*Angrily*) Well then you most assuredly shall feel the effect of Kapālakundalā's fury.

Whence can he, the destroyer of the serpent, expect to enjoy repose, when the female serpent retains her wrath unmitigated, and whetting the points of her fangs and dreadful with the effusion of venom, is ever wakeful to bite? (1).

(*Behind the Scenes*)

Ho, princes! do your duties according to the directions of the elders; let the Brāhmanas recite (the mantras) in a manner pleasing to the ear; let there be diverse movements with a number of songs for auspicious purposes; (for) the entrance of the bridegroom train, which is near at hand, makes (all) expeditious. (2).

The wives of the minister obedient to the holy dame's injunctions command that before these relations arrive, Mālatī should proceed to the shrine of the guardian deity of the town that no evil interrupt the happy rite; and moreover, let her wait there for her train of attendants who will bring the special decorations (for the occasion).

Kapāla. Well, I will retire from this place which is crowded by hundreds of door-keepers busily engaged in the preparations for Mālati's nuptials, and apply myself closely to inflict injury on Mādhava. (*Exit.*)

Viskambhaka.

Enter Kalahamsaka.

Kala. My master Mādhava, who is in the inner shrine of the guardian-deity of our town along with Makaranda, bids me to know if Mālati has started for the procession. So now I shall give him joy.

(*Enter Mādhava and Makaranda.*)

To-day will see the end in either way of this my continued love-torment, which has been growing since the first day I saw Mālati and which was taken to its extreme by the actions of the fawn-eyed maid inspired by her intense love, whether the holy dame's device secures me bliss or ends in disappointment. (3).

Maka. Friend, how can the device of the pious dame who is full of wisdom, lead to a contrary result?

Kala. (*Advancing*) My lord, fortune favours you; Mālati has started for the procession.

Mādhava. Can it be true?

Maka. Friend, how can you ask sceptically? Not only has she started, but she is near at hand. Thus

The sound of a thousand of deep-sounding auspicious drums, resembling the peal of a number of clouds scattered before the wind deprives us all at once of the power of perceiving any other sound. (4).

Come, let us watch from the lattice.

(*They do so.*)

Kala. See, see, my lord. Here in the first place are to be seen numerous white umbrellas bearing the grace of long-stalked white lotuses growing thickly in the lake of the wide expanse of the sky, where the rows of banners undulate like waves as they play before the wind of the chowries which wave gracefully like royal swans upflying. And here are the female elephants clanging with the peal of many a golden bell, mounted by beves of courtezans who produce a confused noise by the sweet auspicious songs sung aloud haltingly in consequence of the expanse of their orbed cheeks being filled with the rolls of betel-leaves gracefully chewed; and who fill the sky with the effulgence of the rays of various jewel-ornaments resembling the fragments of a portion of Indra's bow.

Maka. Envious indeed are the riches of the minister Bhūriwasu. Thus

The spaces filled to the ends with the awning of the throbbing blaze of gems shooting upwards, with its mass variegated by the quivering rays of gold, as if mingled with the hues of chāsa birds upflying, appear as if they have the rainbows displayed in them, or as if they are vested with the covering of China silk gorgeously painted. (5).

Kala. How! her attendants have fallen off to a (respectful) distance forming circles according to the lines drawn with staves by the body of numerous waiters who have hastily lowered them, the staves which are adorned by the leaves of bright-gleaming gold and silver; and here she advances a little distance, this Mālātī, with the pale and delicate beauty of her form bearing the loveliness of the new moon, the levelly

object of all eyes that are raised up in curiosity, adorning the night in the form of her she-elephant, whose face is painted with profuse vermilion which resembles the glow of twilight, and which wears a dazzling necklace of pearls resembling the serried constellations.

Maka. Friend, see, see.

Like some young plant budding into flower and (yet) withered at the core, this lovely maiden who is the ornament of ornaments through her pale and emaciate limbs, wears the charming grace of bridal honours and (yet) reveals the rising deep-rooted anguish of her heart. (6).

How, the she-elephant is made to kneel.

Mādhava. (*With joy*) Oh, she has descended and with the pious dame and Lavangikā has already started hitherwards.

(*Then enter Kāmandakī, Mālatī and Lavangikā.*)

Kāma. (*Apart to herself, with delight*)

May fate bless us with success in the celebration of this charming rite; may the gods crown it with a very pleasing result; may I attain my aim, and may all this effort to bind by nuptial ties the children of my friends bear fruit and lead to a blissful end. (7)

Māla. (*To herself*) By what means shall I now find an opportunity to secure the repose of death? But even death is inaccessible to the unfortunate because they seek it!

Lava. (*To herself*) This favourable delusion has indeed plunged my loved friend in deep grief.

(*Entering with a box in hand*)

A female door-keeper. Holy dame, the minister sends word that Mālatī should be adorned, in the presence of the deity, with the bridal dress and ornaments sent by the king.

Kāma. The minister suggests the proper thing; the place is an auspicious one; therefore show (them).

Door-keeper. This is the corset of white silk, this the red garment to serve as the upper garment; these the sets of ornaments to fit all parts of the body; this is the pearl necklace, this here is sandal, and this the chaplet of flowers.

Kāma. (*Aside*) Surely Madayantikā will find my child Makaranda a lovely figure. (*Aloud; taking them*) Well, inform the minister that it shall be done as he directs.

Door-keeper. All right. (*Exit.*)

Kāma. Lavangikā, enter the inner shrine with my daughter Mālatī.

Lava. But where will the holy dame tarry?

Kāma. I would, in the meanwhile, remain alone, and investigate scientifically the value of the gems in these ornaments. (*Exit.*)

Māla. (*To herself*) Now Lavangikā is my only attendant.

Lava. Let us enter this door of the temple. (*they enter.*)

Māla. Friend, let us wait here behind these pillars (*they do so.*)

Lava. Friend here is unguent for the body, and here are chaplets of flowers.

Māla. What of them?

Lava. Friend, you have been sent here by your mother that you may worship the gods at the commencement of the marriage-rite to secure good fortune.

Māla. But why should you torture me again and again, a luckless creature, in a way so unbearable as to cut the vitals of the heart, whose heart is consumed by grief—the result of the evil sport of destiny that has started something heartless ?

Lava. Now what would you say ?

Māla. Whatever one, whose fortunes are opposed to her wishes which are fixed on unattainable objects, might say.

Maka. Friend, have you heard ?

Mādhava. I have heard, and yet my heart is not satisfied.

Māla. (*Embracing Lavangikā*) My true sister, dearest Lavangikā, I, your helpless friend, now about to die, will embrace you in a manner worthy of the confidence bred by the constant obligations conferred upon me since my birth, and make you this request: if you deem me worthy of your favours then bear me in your heart and look sweetly through joy upon the lovely lotus countenance of the noble Mādhava, the one auspicious shrine of the goddess of all loveliness.

(*She weeps.*) .

Mādhava. Friend Makaranda,

Fortunately have I heard these nectar-(sweet) delightful words that restore the bloom of life's decaying flower, fill me with transport, ravish all my senses, and are the one sole elixir for my heart. (8).

Mālati. Act in such a way that that excellent form of the preserver of my life will not be thinned through grief on hearing of my death; or that for me, though a tenant of another world, he will not lose his hold on life which even after a long time will consist for him of talk and remembrance of me. It is only thus, through the favour of a dear friend, that Mālati will feel blest.

Maka. Alas, it is exceedingly pathetic.

Mādhava.

Having heard the exceedingly sad yet sweet (words of) lament of the fawn-eyed one, whose mind is filled with despair, proceeding from her tender love and delusion, I bear the distress of anxiety and pain, and also excessive delight. (9)

Lava. Ah, the evil be averted ! I will not hear anymore of this.

Māla. Friend, indeed you love the life of Mālati and not Mālati herself.

Lava. What mean you by these words ?

Māla. (*Pointing to herself*) Since having sustained my life through words carefully arranged that inspired hope in my heart you have made me go through the most hideous experience. But now this is my only wish—that I should end my days, since I have offended against the divinity (I have loved) by belonging to another; let not my dear friend, therefore, oppose me in my purposes. (*Falls at her feet.*)

Mādhava. This is the climax of love !

(*Lavangikā beckons to Mādhava to advance.*)

Maka. Friend, advance and take Lavangikā's place.

Mādhava. I am powerless through agitation.

Māla. That is the nature of approaching good fortune.

(*Mādhava gently takes Lavangikā's place.*)

Māla. Friend, favour me by your assent.

Mādhava. Simple one, forego this love of adventure, give up such recklessness, fair maid; for my heart can but ill bear the distressful pain of thy loss. (10).

Māla. You cannot disregard Mālati's prostration.

Mādhava. (*Delighted*) What can I say, O thou, that causest severe agony through separation, do as thou wilt; fair one give me an embrace. (11).

Māla. (*With joy*) How am I favoured! (*Rising*)

Now I embrace you. Yet my fast flowing tears, obscuring my sight, I am not able to see my dear friend. (*Embracing delightedly*) Dearest, quite different is the touch of your body, soft with down like a full-blooming lotus, which today allays (my fever). (*Tearfully*) Moreover, with your hands joined on your head, bear this message to him through my words: 'I could not long enjoy, through my ill luck, the great delight of mine eyes by looking without any reserve at thy countenance, beaming like the full-orbed moon, and surpassing the loveliness of the full-blown lotus flower. With unavailing hopes, have I sustained my heart, whose firmness was undermined by an incessantly growing, irresistible anguish. Now and again have I borne bodily torments, so distressing to my friends by their very fearful working. And I have somehow lived through a series of calamities such as moonlight, the Malaya breeze and others. But now have I lost all hope.' You, too, my

friend should ever remember me; and this Bakula garland, so lovely as being woven with his own hands by the noble Mādhava, should be always worn next to her heart by my dear friend and be looked upon as not different from Mālatī.

(*Removing from her neck goes to place it on Mādhava's bosom, but suddenly withdrawing, gesticulates fear and tremor.*)

Mādhava. (*Apart*) O joy !

By her with her bud-like breasts full and rounded are sprinkled over my skin, as if combined and kneaded together, such things as camphor, pearl-strings, yellow sandal, the moonstone's dew, moss, and lotus-fibres and snow. (12).

Māl. (*To herself*) How have I been deceived by Lavangikā !

Mādhava. O thou, that knowest only the anguish of thy heart, but art ignorant of another's suffering, here wilt thou be remonstrated with.

Have I, too, not passed days when the violent fever of an intense heat raged in my body, when fancied union with thee beguiled my pain, and when the consciousness of thy love sustained my life ? (13).

Lava. You are blamed, dear friend, as you deserved.

Kala. How delightful and romantic is this mode (of approaching the beloved) !

Maka. Noble maiden, it is thus.

He passed these days, it is true, somehow supporting his life in the consciousness that you loved him; let him now rejoice for a long time, by obtaining the favour of accepting your hand with the auspicious thread tied round it; and may his hopes be crowned. (14).

Lava. Magnanimous one, when even in her heart she did not reject the recklessness of herself accepting him, will she now wait for the bridal thread to adorn her hand ?

Mālatī. Alas, I am lost; she is suggesting something which ill becomes a maiden of honour.

(*Entering*)

Kāmandakī. Daughter, timid one, what is this ?
(*Mālatī tremblingly embraces Kāmandakī.*)

Kāma. (*Raising her chin*)

Here is the loved youth, whose eye first bred fancy for you, as did yours for him; whose heart next was solely devoted to you as yours to him, and whose body grew emaciate like yours; fair one dismiss this timidity; let the creator's skill be crowned, let Love gain his wishes. (15).

Lava. Holy dame, he is a reckless man who has done a desperate deed, wandering through the cemetery on the night of the fourteenth day of the dark fortnight, and has quenched the atrocity of the huge and puissant arm of the fierce infidel. Therefore, it was, that our dear friend trembled.

Maka. (*To himself*) Well said, Lavangikā, well said. How opportunely have you suggested both the great love and gratitude.

Māla. Oh my father ! Oh mother !

Kāma. Child.

Mādhava. Command me.

Kāma. This is the jewel of an offspring—this **Mālatī**—of the minister **Bhūrivasu** the toes of whose feet are coloured by the pollen (of the flowers) in the crest-chaplets of many a tributary prince; and she is now being offered to you by the creator who delights in the union of two persons of equal worth, by the God of love and by me. (*She weeps.*)

Maka. Then are our hopes gratified through your reverence's favour.

Mādhava. But what mean these tears of the holy dame ?

Kāma. (*Wiping out her tears by the end of her garment*) I now request the blessed one.

Mādhava. Rather command me.

Kāma.

Sweet in its consummation is the affection of persons like yourself; and for various reasons do I deserve to be respected by you; therefore, my son, do not cease to cherish this fair-faced maid with increasing tenderness, when I no more behold her. (16)

(*About to fall at his feet.*)

Mādhava. (*Preventing her*) Ah, the incident transgresses the bounds of decorum, owing to her affection.

Maka. Holy dame,

That she is nobly-born, that she is the (living) festival of human eyes, that she has fully

proved her intense love, and that she is conspicuous by her virtues—why each one of these is a powerful attraction; and further she is thus to you (deeply cherished by you); what (more) need I say then ? (17).

Kāma. My son,

Mādhava. Command me.

Kāma. Dear daughter,

Māla. May the pious dame command me.

Kāma.

Let my children mutually remember that a husband to a wife and a virtuous wife to her lord are everything : a loved friend or all kindred, all desires, a treasure or life itself. (18)

Maka. It is so.

Lava. It is as the pious dame has said.

Kāma. Child Makaranda, put on this Mālati's bridal dress and get yourself wedded.

Maka. As the holy dame commands. I will therefore retire behind this painted curtain, and make my toilet. (*Does so.*)

Mādhava. But, pious lady, this is extremely hazardous and fraught with many perils for my friend.

Kāma. Ah, who are you to think about this matter ?

Mādhava. The holy dame alone knows it.

(*Entering*) Makaranda. (*Smiling*) Friend, now I am Mālati. (*All look admiringly.*)

Mādhava. (*Embracing Makaranda, banteringly*)

Holy dame, Nandana has certainly stored up merit to covet a bride like this.

Kāma. Now, Mālatī and Mādhava, children dear, leave this place, and pass by the avenue of trees to the garden behind our sanctuary to perform the auspicious nuptial rites. Avalokitā has gathered together all the things required for a wedding. And again,

Those parts of the ground, begirt with the waving Mātulunga trees, and filled with the (sweet) carol of birds that are delighted by eating the fruit of the jejube, where round the fruit-bowed areca trees, numerous betel-vines curl with their leaves as pallid as the cheeks of the (fair) dames of Kerala who are affected by deep anxiety, will yield you your heart's desires. (19).

Go and stay there only till Makaranda and Madayantikā will join you.

Mādhava. (*With joy*) The acquisition of one blessing is later crowned by another.

Kala. This, too, through good fortune, will follow.

Maka. How do you doubt it?

Lava. Has my dear friend heard?

Kāma. Son Makaranda, daughter Lavangikā, we must now depart from here.

Māla. Friend, must you go?

Lava. (*Smiling*) It is but proper that we stay behind.

(*Eæeunt Kāmandakī, Lavangikā, and Makaranda*)

Mādhava.

Here now will I clasp in mine this fair hand, along whose slender stalk-like arm up to the very root the hair has started erect, whose leaf-like fingers are wet, troubled as I am by the heat of the summer of love, even as an elephant when oppressed by summer grasps in his trunk a lotus from the lake, whose arm-like delicate stalk upto the roots is covered with down, and whose finger-like petals are wet. (20)

(*Exeunt omnes.*)

Here ends the VI act called Mālatyupahāra.

ACT VII.

(*Then enter Buddharaksitā.*)

Buddha. O joy ! According to the arrangements suggested by the holy dame, Makaranda was wedded to Nandana who was imposed upon by the lovely and well-fitted disguise of Mālatī, and was well taken care of in the palace of the minister Bhūrivasu. Today we, too, came to Nandana's palace ; and the holy dame having taken leave of Nandana has gone home. Now, this evening time will be favourable to the execution of our design, when all the attendants (here) will be wearied with the bustle of the untimely moon-light festival of bringing the bride to her husband's home. And now in the impatience of passion the bride-groom repeatedly humbled himself at the feet of the bride to woo her love, and next proceeding to do violence was cruelly repulsed by Makaranda. And then, his words faltering through rising bewilderment, enraged and exceedingly pained, his own eyes rolling through fury, he vowed with oaths that he would have nothing to do with the wanton girl and left the inner apartment. So seizing this opportunity I will fetch Madayantikā and unite her with Makaranda. (*Exit.*)

End of the Introductory scene.

(*Makaranda on a couch in Mālatī's attire
and Lavangikā discovered.*)

Maka. Are you confident that the holy dame's project entrusted to Buddharaksitā will not fail ?

Lava. Why should the noble one have doubts about it? Or why waste words; since the tinkle of anklets is heard, I believe that Buddharakṣitā is fetching Madayantikā under that plea. So spreading this upper garment over yourself lie down like one asleep.

(*Makaranda does so.*)

(*Then enter Madayantikā and Buddharakṣitā.*)

Mada. Friend, has Mālatī really so grievously displeased my brother?

Buddha. Yes, it is so.

Mada. Ah, that is most unfortunate; come, let us take to task this ill-mannered Mālatī.

(*They walk about*)

Buddha. This is the door of the inner apartment.

(*They enter.*)

Mada. Dear Lavangikā, it appears your dear friend is sleeping.

Lava. Come, do not break her slumber; for long did she feel vexed, but only just now relaxing her anger a bit, she sleeps; so gently sit down here on the edge of the couch.

Mada. (*So doing*) Friend, so she is vexed, this ill-tempered girl!

Lava. How should she not feel vexed—with your brother for husband, so skilled in the means of winning the confidence of a newly-married bride, so handsome, so clever and sweet of tongue, affectionate and mild?

Mada. Mark, Buddharakṣitā, we, too, are blamed perversely.

Buddha. Oh, perversely or otherwise.

Mada. How so?

Buddha. That she should have treated with scant courtesy the husband prostrate at her feet is a fault resulting through bashfulness for which she is to blame; but you, too, dear friend, (are to blame) for the very unbecoming words of your brother, who lost all sense of his own dignity when flustered at the failure of his boisterous advances, so contrary in the case of a newly married girl. Moreover, "Women are of the nature of flowers and must be gently approached; but if they are forcibly approached, ere their confidence is won, they immediately come to detest the union." That is what the writers on erotics say.

Lava. (*Tearfully*) In every house men are wedded unto maids of gentle birth; but no one will kindle with the fire of his speech, just because he has the power, a high-born maiden of a simple and gentle nature, helpless through bashfulness and unoffending. These are the great indignities, the shafts implanted in the heart, which are painful to remember to the end of life, rendering the husband's home distasteful; indignities for which the kinsfolk condemn the birth of a girl.

Mada. Buddharakṣitā, our dear friend Lavangikā is sadly grieved. My brother must have given her very deep offence by his words.

Buddha. It is so. We have heard his words. "I will have no more to do with thee—a wanton girl."

Mada. (*Stopping her ears*) What impropriety! What folly! Friend Lavangikā, I am unable to show you my face even; but since I have some voice in the matter I will say something.

Lava. I am at your disposal.

Mada. Let alone my brother's churlishness or impropriety; but such as he is, you must now conform to his wishes since he is the husband. Moreover, you do not know the reason why he offended her with a taunt couched in words of censure unbecoming in a gentleman.

Lava. How could we not know when it was expressed in words?

Mada. The rumour that Mālatī had spontaneously fallen in love with the noble Mādhava was thickly noised abroad. And this is its result; therefore, dear friend, act in such a way that this strong attachment to her husband's rival may utterly be rooted out from her heart; or else understand, a great disaster will follow. For girls harsh and resentful wound men's hearts by such ill-placed love. But you will not tell her that Madayantikā was speaking thus.

Lava. Hence, heedless (girl), beguiled by loose report, I will not talk with you.

Mada. Friend, be pleased; or rather I will speak plainly; we know for truth that Mādhava is all the world to Mālatī. Who did not mark the peculiar beauty of Mālatī's form arising from the languor of her limbs which bore the grace of the interior of a full-grown Ketaka, and whose life was sustained by the Bakula garland woven by Mādhava's own hand and worn by her round the neck; or of Mādhava's person looking lovely like the pale, wan disk of the moon when morning dawns? Moreover, on that day, at their encounter at the opening of the street that skirts the Kusumākara garden, did not you notice the exchange of their glances which were soft and sweet through the skill imparted to them by the thorough instruction given

them by that master of the histrionic art, the God of love, and the graces of which shone forth through the soft play of the lovely pupils at the numerous movements of the lotus-eyes that sportively brightened up, and opened wide through curiosity and were dilated wide? Did you not further mark how when they heard the news of her betrothal to my brother, the beauty of their persons faded through the deep anguish that rose at the time, and their hearts seemed to be plucked by the roots? And I further remember even this—

Lava. What more?

Mada. When Mālatī announced the glad tidings that the brave preserver of my life was brought back to consciousness, then indeed at the shrewd suggestion of the holy dame Mādhava presented his heart and life to her that she might take the bold step of accepting the gift at will. And Lavangikā, it was yourself who there said that your dear friend accepted the favour.

Lava. But I forget which of the noble gentlemen you are alluding to.

Mada. Call to mind, dear friend, who it was that gave me back my life, appearing on the scene at the moment when I lay helpless in the power of death in the form of the vicious and monstrous beast; who a disinterested friend, having arms huge as pillars protected me by running the risk of offering his own person which enshrines the worth of all the triple world. He who with his broad, fleshy, lofty and expansive chest, torn by the hard jaws and therefore seeming to be adorned by a garland of full-blown Japā flowers shredded into bits, bore for me, with a heart wholly moved with pity, the thunder-blows of the sharp claws of the vicious tiger, and killed the furious beast—the savage monster.

Lava. Ah ! Makaranda.

Mada. (*with joy*) Dear friend, what say you, what?

Lava. Well I say it was Makaranda. (*Smilingly feeling her body and speaking Sanskrit*)

We own that we are as you represent us; what can I say to that? But how chances it, that one so nobly born, a pure and guileless maiden, should suddenly betray such agitation in the course of conversation, and assume the form of the (round) Kadamba flowers? (1)

Mada. (*Bashfully*) friend, why do you laugh at me? I own I feel comfort at the mention of the name and remembrance in talks of that person who, reckless of his safety, exerted himself and laid me under deep obligations by forcibly snatching my life from the devouring jaws of death. In fact, you too have seen the noble youth content to leave this very precious living world for Madayantikā, as a continuous stream of perspiration flowed from his person rendered unconscious through the effects of the sharp agony of his wounds, as his twin lotus-eyes were closed in a swoon, and as courageously he supported the burden of his body on the prop of his creeper-like sword that had stuck into the ground.

(*Madayantikā gesticulates the emotional effects such as perspiration etc.*)

Buddha. Our dear friend's body has taken its decision.

Mada. (*Bashfully*) Away, dear friend; this (exchange of confidence) with a friend has thus affected me.

Lava. Dear Madayantikā, we know what we should know. Therefore, be pleased, and have no more of this

disguise. Come, let us taste the pleasure in a way befitting the mutual exchange of confidence.

Buddha. Lavangikā speaks what is proper.

Mada. I am at my friends' disposal now.

Lava. If that is so, tell us how you pass your time.

Mada. Listen, dear friend. Through the confidence generated in me by Buddharaksitā's partiality (for him) my love for him had, at the very start, become very intense ; and my heart was filled with a rising curiosity and anxious longing for him. And when through the will of fate, I met him, I found my life parting from me (as it were) on account of the heart boiling through the heat of the severe and irresistible pangs of love. The fire of the passion, unknown before, and raging through the whole of my frame, growing fierce, afflicted my attendants by the unbearable and deep pain it caused me ; and I have been experiencing a change in the world of the living, being undecided (in my mind) in consequence of my agony deepening through the words of Buddharaksitā who counsels against the solace of death which will come easily the moment I give up all hope.

And deluded by the ardour of my longings, I behold that person in my fancies and dreams. And he, too, dear friend, long and intently looks at me, when through growing wonderment his lovely lotus-eyes are unsteady, rolling and dilating and in the course of their dancing they seem to be affected by the intoxication of wine.

Moreover, he calls me " Madayantikā, my love " in a loud deep voice which fills my ear, which falters (in the utterance) and is hoarse like the note of a swan

when its throat is made resonant by eating the filaments of lotuses. And further, he frightens me, my heart beating fast and palpitating through flurry, by committing the indignity of holding the skirt of my upper garment as it flutters upon my throbbing breasts.

Then as hastily I let go of the garment and prepare to leave, covering my budding breasts with the fold of my arms which at the very moment appear like ripened lotus-stalks, my movement backwards is obstructed by my plump thighs being fettered by the band of my girdle slipping down in disorder; and although I reprove him, yet he simply laughs at me, as he knows to the full the feelings of my heart as revealed by my loving and repeated glances, although my heart is made stern by the uneasiness caused by the flush of momentary anger which I can assume only after persistent efforts.

Then locking me up in his doubly folded long arms and rendering me helpless by crushing me against his broad chest adorned by the large ornamental figures in the form of the deep scourings from the sharp claws of the huge tiger, his lotus-face clever in beaming at will upon the different parts of my face which is suddenly raised, and bent and steadied by his laying his hand upon the braid of my hair dishevelled through my turning away my head in the flurry; making the beauty of my person whirl around through the intensity of the agreeable thrill arising from his throbbing; and contracted nether lip being placed upon the roof of my left ear so that my eyes languidly roll on account of the phrenzy caused by the alarming confusion consequent on the rising fear and joy, he begs of me something that should not be asked for, thus behaving in a way befitting his indecorous audacity.

Having gone through such an experience as passing before my eyes, I suddenly wake up and view the world once again as a lone wilderness, in my wretchedness.

Lava. (*Smiling*) Friend Madayantikā, speak openly whether your.....observed by Buddharaksitā with her eyes brightened as she smiles in mingled sportiveness and affection is covered or not in the counterpane of your bed so that your servants may not mark it.

Mada. Away with you, you who jabber such silly jokes.

Buddha. Dear Madayantikā, Mālatī's dear friend knows how to talk in this strain only.

Mada. Friend, do not deride Mālatī thus.

Buddha. Dear Madayantikā, I will now say something to you provided you do not betray me.

Mada. Friend, am I also guilty of a breach of trust that you must needs speak thus? Dear friend, you and Lavangikā are now my very heart.

Buddha. If Makaranda cross your sight again by any accident, what would you do?

Mada. I will for a long time gratify my eyes steadfast through their being closely rivetted on each one of his limbs.

Buddha. And if driven by passion he makes you, who kindled his love, his bride by self-choice as Purusottama did Rukminī, what would you do?

Mada. (*Sighing*) Why hold out such hopes to me?

Buddha. Friend, speak.

Lava. Those sighs, deep-drawn, betray the agitation of her heart and give you reply.

Mada. Friend what power have I over my person which he purchased by his own body, snatching it from the jaws of the ferocious tiger and which, therefore, has been enslaved by him?

Lava. That is worthy of (your) noble birth.

Buddha. Remember these your words.

Mada. How! the drum, declaring the end of the second watch, is sounded. I will, therefore, reprove Nandana and beg of him to fall at her (Mālatī's) feet and I will reconcile him to Mālatī. (*Rises and is about to leave; Makaranda, uncovering his face, seizes her by the hand.*)

Mada. Friend Mālatī, are you awake? (*Observing with joy and fear*) Ah, this is something quite different!

Maka.

Give up thy fear, lovely maid; thy waist cannot bear the palpitations of thy heavy breasts; here is thy slave, already familiar with thee in thy fancied enjoyments who has thus been favoured by thee by thy (open) avowal of love for him. (2).

Buddha. (*Raising the face of Madayantikā and speaking Sanskrit.*)

Here is your lover, the object of a thousand longings (of your heart); here is the mansion of the minister whose inmates are unconsoious in sleep; deep is the darkness; now do what is desired just out of gratitude; come along drawing up your mute anklets, let us depart. (3).

Mada. Friend Buddharakṣitā, but whither are we going?

Buddha. Whither Mālatī has gone.

Mada. What, Mālatī has done the adventurous deed!

Buddha. Yes; and moreover you say—(*She repeats "what power have I" etc. Madayantikā sheds tears.*)

Buddha. Noble youth, accept my dear friend, who of her own accord gives to you—herself.

Maka.

This is a glorious conquest for me today; what else, but that today is the festival of my fruitful youth, to whom the fish-bannered God, favourably disposed, ministers like some kinsman. (*Lit.* for whom he has upheld the yoke of friendship). (4).

Therefore, leaving by this side-door, let us depart.

(*They walk slowly.*)

Maka. How lovely is the royal road in the stillness of midnight! For now

the breeze having swept over the palace-tops and the terraces and lofty windows of the mansions and coming back, charged with a strong scent of the odour of wine, and perfumed by garlands, and bearing the rich scent of camphor which has thickly accumulated, reveals young men being in the company of their newly married brides. (5)

(*Exeunt Omnes.*)

End of Act VII. styled Nandanavipralambha.

ACT VIII.

(*Then enter Avalokitā*)

Ava. I have paid my respects to the holy dame who has returned from Nandana's palace. I will now seek Mālatī and Mādhava. (*Moving about*) Here they are adorning the stone-slab on the margin of the lake, after having taken their bath at the end of this day in Summer. I will, therefore, join them. (*exit*)

End of the Introductory Scene.

(*Discovered Mālatī and Mādhava seated, and Avalokitā.*)

Mādhava. (*With joy*) Night, (ever) a great friend to love, is now spreading her youthful charm.⁴
Thus

The first gleam of the rising moon-light, pale as the palm's full-grown sere leaf, is dispersing the mass of darkness, as if the thick pollen of the Ketaki, mixed with honey-drops and rising upwards through the force of wind, is gently spreading in the sky. (1).

(*To himself*) How may I win over the wayward Mālatī? Well, I will have this, first. (*Aloud*) Mālatī, dearest, I make thee this request to remove the heat of summer, while thou art more cooling through the effect of the fresh evening bath. Why shouldst thou then take me to be otherwise, without any reason today?

Fair one while these drops are yet trickling from thy tresses, while the interval between

thy breasts is yet moist, and while over thy slender form the down erect yet profusely rises, be pleased, embrace me but once. (2).

Ah, obstinate one

Let this thy arm, with the drops of perspiration breaking upon it through sudden fear, be thrown round my neck, as if infusing life into me—thy arm possessing the loveliness of a necklace of moon-gems distilling dew when kissed by the rays of the moon. (3).

Or rather, this is too much to ask; but, how am I not worthy of even sharing thy conversation ?

What if this frame, long scorched by the Malaya breeze and by the lunar beams, is not assuaged, by an embrace, yet, oh thou with a voice sweet like that of a Kinnara, let mine ear, distressed by the wild koil's song, be now regaled by thy melodious speech. (4).

Ava. (*Advancing*) Ah, you irresolute girl, when Mādhava was for a brief interval out of sight, you were most miserable and in my presence thus exclaimed, "How my lord delays; how long would it be, before I see him, so that wholly discarding all fear, and gazing upon him with eyes that will not suffer the obstacle of (even) a wink, I will ask him to favour me with a double embrace;" and now this is what you come to!

(*Mālatī looks at her as with anger*)

Mādhava. (*Apart to himself*) O what all-round skill this principal disciple of the holy dame possesses! (*Aloud*) Does Avalokitā speak the truth ?

(*Mālatī shakes her head.*)

Mādhava. I conjure thee by my life, and by the life of Lavangikā and Avalokitā, if thou dost not tell us by words.

Māla. My lord, I know nothing. (*When, half through these words, she gesticulates shame.*)

Mādhava. How charming her unfinished and hence unintelligible words. (*Observing; suddenly*) Avalokitā, what should this mean?

The fair cheek of the fawn-eyed one is in an instant washed by her tears, where the moon shines as one desiring to quaff the nectar of its beauty, fit to be drunk in mouthfuls, with the lotus-stalk in the guise of its beams placed upon it. (5)

Ava. Friend, why do you weep so quietly, with the tears gushing forth in a stream?

Māla. Friend, how long must I endure the pain of separation from my dear friend Lavangikā? I cannot even get any news (of her).

Mādhava. Avalokitā, what is it?

Ava. Your mention of her in your oaths reminded her of Lavangikā, and now she yearns for news about her.

Mādhava. Why, only now have I sent Kalahamsaka there telling him to go secretly and gather news at Nandana's palace. (*Hopefully*) Avalokitā, will it happen that Buddharaksitā's efforts regarding Madayan-tikā will be crowned with success?

Ava. How can the noble one have any doubts? Noble sir, at the very outset you gave your heart and life to Mālatī, at the suggestion of the holy dame, when she gave you the blissful intelligence of the recovery of Makaranda from swoon, Makaranda who was adorned

with (the wounds made by) the tiger's claws; if now any one gives you his felicitations on your (friend's) winning Madayantikā, what reward will you offer him?

Mādhava. You have asked just what you should ask. (*Looking at his heart*) Here is this garland of the flowers of the beautiful Kesara tree that graced the grove of Kāma, which is a witness of the deep emotion my heart felt at the first sight of Mālatī,

Which she lovingly honoured, as being wove by me, by pressing it to her broad, plump, and expansively budding breasts when conveyed to her by her dear friend, and which as the marriage-ceremony drew near, and she lost hope of me, she gave back to me as her all in all, mistaking me for Lavangikā. (6)

Ava. Dear Mālatī, this Bakula garland is so dear to you; be on guard lest it should all of a sudden pass into a stranger's hands.

Māla. My dear friend counsels well.

Ava. How, do we hear the sound of footsteps?

Mādhava. (*Looking towards the curtain*) Kalaharṣaka is come.

Māla. You are fortunate to win Madayantikā.

Mādhava. (*Embracing joyously*) This is highly gratifying. (*Takes the Bakula wreath from his neck and gives it to her.*)

Ava. The task which the pious dame has imposed upon Buddharakṣitā out of her regard for her is well accomplished.

Māla. (*Joyfully*) O joy, my dear friend Lavangikā, oo, is to be seen. (*Rises*)

(*Enter in haste Kalahamsaka, Madayantikā,
Buddharaksitā and Lavangikā.*)

Lava. Help, noble sir, help; the city-guard having encountered Makaranda midway, we were sent on along with Kalahamsaka who joined us at the moment.

Kala. As we heard a loud tumult while on our way here, I believe that another hostile force has appeared (on the scene).

Māla. and Ava. Alas, alas, how, both joy and fear mingling, have come to us simultaneously.

Mādhava. Friend Madayantikā, you are welcome; come here. You have honoured our home. Surely he is just the same. Why should you feel anxiety? That singly he encounters a host is of the least moment with my friend.

The lion, ardently longing to perform deeds of matchless valour in the fight, needs no succour but his paw, formidable with its clashing claws, which alone has the power to cleave asunder the temples of the elephant-lord from whose opening hollows the trickling ichor flows over his mouth. (7).

So I will now join my dear friend who is flashing about with heroic bounds.

He stalks with fearful strides and exit with Kalahamsaka.

Ava. and Lava. and Buddha. Would that the noble youths return unhurt !

Māla. Avalokitā, Buddharaksitā, my friends, quickly go and tell the pious dame of this event; and Lavangikā, entreat my lord that if at all they care for us, then let them move about cautiously.

(*Exeunt Lava. Buddha. and Ava.*)

Māla. Alas, alas ! I know not how to pass the time. Well, I shall wait looking the way by which my dear friend Lavangikā is to return.

(*Entering*)

Kapālakundalā. Hold, you wretch.

Māla. (*Frightened*) Alas, my lord ! (*This. said she stops midway and acts as if she is struck dumb.*)

Kapā. (*With a grim smile*) Yes, call upon him.

Where is your love, the murderer of the pious ? Let that paramour of a maid, your husband save you. Why tremble like a wild quail frightened at the swoop of the hawk ? Well, after a long time have you fallen into my hands. (8).

So now going up mount Śrīparvata, I will tear her piecemeal and consign her to a painful death.

(*Snatches Mālati and exit.*)

Mada. I, too, will follow Mālati. (*Walking about*)
Dear Mālati.

(*Entering*)

Lavangikā. Friend Madayantikā, I am Lavangikā.

Mada. Did you meet the noble youth ?

Lava. No, I could not. Scarce had he left the gates of the garden-grounds, when hearing the tumult, defiant, he bounded away fiercely with his massive legs stretched forth (in his long strides), and entered the hostile force. And then, unfortunate that I am, I returned. And I hear in every house the doleful cries

of the citizens who are so much enamoured of their virtues—"Alas the noble Mādhava, alas Makaranda—the daring youth." And it is further said that the king himself, having heard of the disappearance of his ministers' daughters, was filled with anger and contempt, and that very instant, dispatching a numerous troop of sturdy foot-soldiers, was gone to the top of the palace and had been watching the proceedings by the light of the moon.

Mada. Alas, how unhappy I am—I am undone.

Lava. But where is my friend Mālatī?

Mada. She has already left to watch your return. I have not seen her since then. Is it likely she has entered the garden-avenue?

Lava. Friend, let us quickly find her out; for my dear friend is very timid. She will hardly be able to bear herself up in the present crisis. (*Moving about quickly*) friend Mālatī, well I say, friend Mālatī. (*They move about.*)

(*Entering delighted*)

Kalahamsaka. Fortunately we have come out well from the close scuffle. O dear me! I think I now see the numerous troop of foot-soldiers, which looked so pretty and yet so awful, bright gleaming in the light of the moon which was reflected all round from the clear polished blades of their sabres incessantly held aloft; resembling the stream of the Kāṁdī breaking into heaving waves by the playful movement of the ploughshare of Balarāma, who tossed it with his huge strong arms when under the influence of wine; which gave rise to a clamorous noise that spread through the whole space of heaven, as panic-stricken the hostile warriors retreated before the onset of the merciless and active Makaranda

bounding about in a wild and irresistible manner. I also remember my lord Mādhava, who accomplished a difficult and daring martial feat by clearing the road of all the foot soldiers, and routing the entire host by inflicting wounds upon it with various weapons snatched from the hands of the warriors who came up to fight him but had their bony frames shattered by the formidable thunderbolt of his arm.

Ah, the king has truly a regard for merit! For unseen from the palace-top, he sent down a door-keeper, through whose mild words he averted the evil of hostility, and his eye dwelt with complacency on the moon-like countenances of Mādhava and Makaranda when they were conducted (into his presence); and on learning from Kalahamsaka of their high birth, he conferred on them rare and great honours. Then he asked Bhūriवासु and Nandana, whose faces were darkened with the ink of rising rage and disappointment, if they were still dissatisfied with their sons-in-law who were the ornaments to the entire world, noble-minded, and pleasing by their worth and descent; and giving them his advice the king withdrew to the interior. But here are Mādhava and Makaranda coming. I, too, will now convey this news to the holy dame. (*Exit.*)

(*Then enter Mādhava and Makaranda.*)

Maka. O the truly mighty prowess of my dear friend, surpassing that of all men! For

As he first fell upon the warriors and smote them so that their skeletons were shattered by their joints being broken by his crushing arms, and then displayed his prowess by snatching their weapons, he found his path ahead to the ocean of fight, strewn with large heaps of strug-

gling trunks, frightful by rows of foot-soldiers rooted to the ground on either side. (9).

Mādhava. But, this rather, is a matter for regret.

For those who this very day drank in their mid-night revels the remnants of the wine which was drunk in mouthfuls by their beloveds who embraced them in graceful dalliance, and which was penetrated by the thick lunar beams—even they with their bodies, whose bones are crushed by the heavy blows from the bolt of your arm, now proclaim how worldly men are mostly frail and miserable. (10).

But we cannot forget the king who treated us, offenders though we were, as if we had given him no offence. So come now, I would like to hear in detail in Mālatī's presence, the story of how Madayantikā was won. For

While you narrate it, our friend will decline the lotus of her face, with the eyes closed through rising shame, and turned away (afraid) to meet the sidelong, tremulous glances, smilingly cast by Mālatī. (11),

(*They move about.*)

This is the garden-ground. (*They enter*)

Mādhava. How ! this region of the lake is quite deserted.

Maka. Friend, surely, troubled by anxiety on our account, they have been wandering about, and diverting themselves in the dense part of this very garden. Come, then ; let us see.

(*Both move about.*)

Lava. and Mada. Dear Mālatī ! (*Seeing them suddenly*) O, fortunately we again see the noble ones unhurt.

Mādhava and Maka. Ladies, where is Mālatī ?

Both. Ah, where is Mālatī ? Alas ! Unhappy that we are, we were deceived by the sound of footsteps.

Mādhava. Ladies, how, our hearts are rent in a thousand pieces ; therefore speak distinctly.

Thinking that nothing but some calamity has overwhelmed the lotus-eyed one, my heart melts and all my inmost soul gives way ; this my left eye throbs ; and then these your painful words ! Ah me ! I am wholly undone. (12).

Mada. When the noble ones had left from here, she dispatched Avalokitā and Buddharakṣitā to the pious dame, and then sent Lavangikā on to you to request you to shun all rashness. Next, feeling uneasy, she went forth to watch her way. And since then we have not seen her. Now as we were looking for her among the shrubs, we came upon you.

Mādhava. Ah ! my loved Mālatī,

I apprehend something I cannot describe, which is far from auspicious : forego this jest— O wrathful one, I am dreadfully anxious. If thou wouldst try me, the test is undergone. My heart is overwhelmed, is reeling inside—(now) thou art cruel ! (13).

Both. Ah, dear friend, where are you ?

Maka. Friend, how without knowing anything, you yield to such weakness.

Mādhava. Friend, do you, too, not know how she acts in her fears, when she is afflicted on account of her love for Mādhava ?

Maka. Yes, it is so. But it is also likely that she might have gone to Her Reverence. So come, let us look (for her) there.

Both. That is quite likely.

Mādhava. May it be so !

Maka. (*Reflecting, to himself*)

Whether our friend has gone to the house of the pious dame ; whether she would come back to us alive or not—such are my doubts ; too often the happiness, such as the company of our kindred, friends, or of those we love (gives us), is as fleeting as lightening's transient glare. (14)

(*Exeunt Omnes*)

End of act VIII called "Mālatyapahāra."

ACT IX

(*Then enter Saudāminī.*)

Sau. Flying up from the divine Śrīparvata, here have I, Saudāminī, now arrived at Padmāvati. Now I will seek Mādhava, who laments his Mālatī, and unable to endure familiar scenes, leaves his home, and attended by the circle of his friends, now stays in this region of big valleys, rocks and woods. O, I have risen so high, that my eye can gather this whole prospect of mountain, town, hamlet, river and forest. (*Looking behind*) O, how fine !

Under the guise of the wide belt of the rivers Sindhu and Pārā with their translucent waters, Padmāvati appears to bear the sky fallen down after being torn by friction with the lofty mansions, temples, and the turrets of the city-gates. (1).

Moreover,

Yonder is the river Lavanā with its series of graceful waves, the groves on whose banks, pleasant with the rows of Ulapa grass so dear to cows with calf, give delight to the country-folk at the advent of the rains. (2).

(*Looking in a different direction*)

Here is holy Sindhu's cataract that has cleft the earth's surface;

Whose wild uproar, loud like the roar of a dense new cloud, and reverbreating in the

caverns of the border-hills, resembles the sound of Heramba's throat. (3).

And these forest and mountain regions thickly wooded for the most part with Sandal, Aśvakarna, Kesara and Pāṭalā, and fragrant with the ripe Mātulunga, remind one of the mountains of the southern forest with their smooth extensive slopes filled with the roar of the Godāvārī echoing through deep caverns and dense thickets darkened by forests of young Kadamba and Jambu trees. And here is the divine Lord of Bhavānī, sanctified by the confluence of the Madhumatī and the Sindhu, self-existent, whom they call Suvarṇabindu. (*Bowing*)

Hail! divine one, all hail! creator of the world; thou, holy one, the store of the entire vedic lore, glory to thee whose crest is the lovely moon; thou destroyer of Madana, primeval teacher, all glory be to thee. (4).

(*Acting as if she is leaving*)

This mountain, Bṛhadaśman by name, delights the eye, whose lofty peaks are dark with new clouds, (*ringing*) with the incessant cry of the peafowls made garrulous with joy, and lovely in appearance with the trees filled with chequered nests of birds. (5)

Moreover,

Here the spluttered growls of the young bears that live in these caverns, augmented by their echoes, swell in magnitude; and the fragrance of the exudations from the Sallakī (branches) torn from their joints and scattered about by

elephants, cool and bitter and pungent as it is, thickens (in the air). (6).

(*Looking upwards*) How ! It is mid-day. For now here,

: From the Kāśmari tree the lapwing now repairs to the Kṛtamāla covered with leaves ; the blue jays, whose beaks have kissed the pods of the Āśmantaka trees beside the bank, now hasten to (plunge into) the stream; the gallinules lie, hiding in the hollowed trunks of the Tiniśa; and down below, the wild fowls make reply to the murmurings of the doves amidst their creeper-nests. (7).

Well, then; I will seek Mādhava and Makaranda and complete the task as already undertaken.

(*Exit.*)

End of the Viṣkambhaka.

(*Then enter Mādhava and Makaranda.*)

Maka. (*Sighing, with pity*)

How, through fate's hostility, we find ourselves in that woeful state, when the mind can neither cherish hope nor relinquish it, but whirled about, sinks into the darkness of ignorance, so that we are like brutes that can do nothing absolutely. (8).

Mādhava. Dear Mālati, where art thou lost all of a sudden, in so miraculous a manner, leaving us blind as to thy real fate ! Ah, relentless one, be pleased, comfort me.

O thou, to whom Mādhava was dear, why art thou so cruel ? I am the same whom this thy

hand, begirt with the lovely nuptial bracelet, thrilled with joy like some great festival incarnate. (9).

Friend Makaranda it is difficult to find such love on the earth.

With limbs delicate as fresh flowers she for long bore the raging fever of love, which was incessantly afflicting her and growing in violence every moment. Then she resolved to cast away life like (worthless) straw; and what could be more than this that she went through the desperate act of offering her hand to me ! (10).

Moreover,

Do you recall how before the marriage-rite, when she had lost all hope about me, she disclosed her emotion of love by her laments, helpless, piteous, and overwhelming as if on account of the anguish resulting from a cut in the vitals, in such manner that my mind was tossed with agony? (11).

(*Distressed*) Ah ! wonder !

My heart with its deep anguish is nigh to bursting, but does not break in twain ; this shattered frame sinks in a swoon but will not part with consciousness ; an internal fire consumes my body but does not reduce it to ashes ; and fate strikes so as to pierce my vitals but will not cut away life. (12).

Maka. Friend, the fierce sun burns irresistibly like Destiny. And such is the condition of your body. Therefore, rest for a while here on the verge of the

lotus-lake. For here

The breeze, the ally of the odour thick with the blending of the ooziings of honey from beds of young lotuses with tall stalks, and cool with the drops of spray from the waves swirling before it, will rejoice you. (13).

(*They walk round, and sit.*)

Maka. (*Apart to himself*) Well, I will thus divert (his thoughts.) (*aloud*) Dear Mādhava,

In this (lake),—where the Mallikāksa birds, warbling in joy, are shaking with their wings the broad and tremulous stalks of the white lotuses—do you behold these spots with their ever-present charms, in the intervals between the rising and falling of tears. (14)

(*Mādhava rises in excitement.*)

Maka. How without paying any heed he has risen and started in a different direction! (*sighs and rising up*) Be pleased, my friend. See,

The water of the streams that flow through the shrubs is rendered fragrant by Vānira flowers; and on their marges, the clustering jasmine buds have opened; while hanging upon the mountain-peaks on this side, the clouds have spread their canopy for the wild dance of the peacocks over the tops smiling with open Kutaja flowers. (15).

Moreover,

These extensive mountain regions show the Kadamba trees in all their majesty thick set with the masses of buds now opening in their

full bloom; the quarters are filled with the gloom of clouds; the banks of river-streams possess the shining Ketakas from which tender shoots are sprouting up; while the line of woods is now smiling with the Śilindhra and Lodhra flowers that have (now) appeared. (16)

Mādhava. Friend, I see (them); but the charms of the forest and mountain lands are now painful to my sight. (*Tearfully*) Or what else !

Here come the days, distinguished by the beauty of the convergence of the departing summer and the coming rains, bearing the scent of the earth wetted with showers, when the lines of clouds look smooth like blocks of sapphire, scattered by being swayed by a violent eastern gale embued with the odour of full-blown Arjuna and Sarja flowers. (17).

Ah, loved Mālatī,

How can I (bear to) look at the quarters in which numerous clouds are floating up, dark like young Tamāla trees, where drops of fresh water are flying up before the cool breezes, where the rain-bow appears, and which are ringing with the cries of peacocks tuneful in their merriment. (18).

(*Expresses the pain of grief.*)

Maka. How indescribably painful is the change in my friend's condition. (*Tearfully*) But I, hard as adamant, started seeking diversion. (*Sighing*) So our hopes for Mādhava are nearly at an end. (*Looking with alarm*) How ! He swoons ! (*In the air*) Mālatī, Mālatī, what else, you are relentless.

Out of longing for him (once) you discarded your kinsmen and underwent an adventure. What conduct is this, then, that banishes pity, towards your unoffending lover ? (19).

How even now he does not breathe. Alas, I am robbed by fate.

Ah, mother ! My heart is rent and my frame is flying to pieces; the world is black to me; I burn inwards with incessant flames; my hapless soul, sinking (within me) plunges into dense darkness; stupefaction veils me all round; O miserable wretch that I am, what can I do ? (20).

Alas, what a hard lot !

A moonlight festival to friendship's heart, the lovely moon to Mālati's eyes, the joy of Makaranda, the bright ornament of the world of the living, now perishes ! (21).

Ah, friend Mādhava,

You were the sandal-juice to my limbs, the autumnal moon to my eyes, and rapture to my heart; now am I slain by Death that robs me so suddenly of you who are so lovely, as if by uprooting my life. (22).

(*Touching him*)

Remorseless one deign to cast a glance at me brightened by your smile; O exceedingly cruel one, speak to me. O you, to whom Makarand was dear, why do you not regard your friend, so attached to you ? (23).

(*Mādhava recovers himself.*)

Maka. (*With a sigh of relief*) This fresh cloud, with rich bright tints as those of a recently polished mineral rock (or royal fillet) revives my friend by a shower of its spray. Fortunately he has recovered.

Mādhava. Now in this forest whom should I send a messenger to my love? (*Observing*) Good, good.

To the north of the river, which stumbles with its gentle ripples through the Jambu clusters dark with their load of ripening fruit, a fresh cloud hangs upon the mountains below, like a full-grown Tamāla flower and distorted into a variety of shapes above. (24).

(*Swiftly rising, raising his head, and folding his hands*)

Gentle one, does lightning, thy loved bride, entwine thee? Do the Cātakas attend thee, their faces shining with their evident love? Does the eastern wind, by gentle tossings, gladden thee? And does the rainbow, which on all sides bears loveliness, serve as thy emblem? (25).

Ah, with its low rumble, it gives me its consent, followed by the sweet notes of the peacock, filled with yearning, and gladdened at the caverns resounding with the answering echoes. I will then make a request. O cloud divine,

If haply as thou roamest free over the world, thou shouldst behold my love, first assuage her (grief) and then relate to her Mādhava's plight; but while relating it, do not very much snap the (slender) thread of hope; for that alone now somehow sustains the life of the long-eyed one. (26)

(*With joy*) O, he moves ; I will, therefore, walk to a different place. (*Moves about.*)

Maka. (*With emotion*) How does the eclipse of love-madness now assail the moon in the form of my Mādhava ? Ah, father, ah, mother, ah, revered dame, help ! help ! Mark Mādhava's plight.

Mādhava. Fie, what calamity !

The beauty of my love I view on these young Lodhra buds; her eye the dear display, her gait, the elephant; her modesty the creepers; evidently she has been slain and (thus) scattered in the wild. (27)

Alas, my beloved Mālati.

Maka. O my accursed heart, why dost thou not break somehow and split in two, as my friend, the shrine of all desert, dearly loved, the lord of my life, the friend, whose intimacy grew from our playing together in the dust, is suffering in mind and body through loss of his beloved ? (28).

Mādhava. Truly, the creator's ways of creation can easily be imitated in this world. Well, I will do this. (*Aloud*) I offer you my respects, ye living beings who tenant these mountains and these forests ; grant me the favour of listening to me awhile.

Have you seen, while here, a lady of gentle birth, naturally graceful in all her limbs ; or know you what has become of her ? Friends, listen as I give her age : she is in that state of life when love rages tyrant in the heart, but affects the form with a gentle grace. (29).

Alas ! what calamity !

The peacock, with his plumage raised up in his wild dance drowns my words with his cries: the Cakora, his eyeballs rolling with merriment, now flies after his mate through inward joy; the ape besmears his female's cheeks with flowery dust. Whom should I pray ? Everywhere begging is vitiated by being ill-timed. (30).

And here this

Monkey raising the face of his female kisses it, its bright teeth tinged with the red of her lips, and its cheeks red like the Kāmpillaka flowers—a face which shines like a pomegranate burst open and red-hued in its ripeness. (31).

Here is this elephant, resting his trunk upon the shoulder of his mate. How even here I am ill-timed !

Rubbing with the end of his tusk his mate who has closed her eyes through (the pleasurable sensation of) scratching, and fanning her with the delightful wind from the ear-flaps alternately waved, feeding her with new Sallaki sprouts half-chewed by him, this happy elephant of the wild is cultivating closer familiarity. (32).

(*Looking in a different direction*)

But this one

Does not even gently roar even while the clouds are rumbling, nor does he take morsels of moss collected from the lake close by; his face looks miserable as the bees clinging to it are silent through the disappointment caused by the loss of rut; surely, affected by loss of his loved mate, this elephant is pining. (33).

It is no good troubling him. Here is another, lord of a herd of rutting elephants, the sound of whose pleasant and deep grunt is heard by his delighted mate, who, now, having dived into the lake, which is scented and made viscid by the thick fluid shed from his temples lavishly mingled with the fragrant and cooling incense of fresh blooming Kadamba clusters, is sporting, scattering on all sides a mass of tender sprouts, roots, fibres, stalks, filaments, flowers and leaves of the lotus-beds that he has uprooted; spreading a mist (of spray) from the shattered waves that swirl up in the wild and incessant dance of his lovely ear-flaps, and frightening the ospreys and the cranes. Well, I will address him. Fortunate lord of the elephants, thy youth is indeed commendable and thou hast the art of courting thy mate's favour. But, (*Disparagingly*)

When she has finished the morsels of lotus-stalks, in frolic uprooted, thou hast given her trunkfuls of water scented with the blooming lotuses; then, indeed, hast thou given her a bath from the spray of thy trunk; but when that is finished thou hast not, in thy love, held as a sunshade over her a lotus-leaf with a straight stalk. (34).

How he departs displeasing (me) by his repulse!
Ah, I must be a fool to treat this forest-rover like my friend Makaranda. Ah, dear friend,

Fie on this hardship of life which I thus live all alone; fie upon that beauty which is not appreciated in thy company; perish the day that dawns on me when thou art absent; fie upon

those delusive joys which spring from other
(sources but thee.) (35).

Maka. Ah, obscured by the delusion of madness, the impression of his natural affection for me has been awakened by some suggestion, and now he thinks I am not near. (*Standing before him*) Here just by your side stands the unhappy Makaranda.

Mādhava. Dear friend, protect me, embrace me. Despairing of (ever meeting) Mālatī, I am sorely wearied. (*Faints.*)

Maka. (*With delight*) Here, now, I will help the lord of my life. (*Looking piteously*) O, fie! the moment he felt a yearning for my embrace, he fainted away. Have done with the distressing hope (of life). That my friend is altogether lost to me is the (only) proper conclusion. Ah, friend,

All those needless fears which tremblingly I entertained in my heart filled with the feverish anxiety caused by love, while anticipating your misfortunes—all those fears are now suddenly allayed. (36).

Friend, happier were those past moments in which I saw you alive, although in that sad condition. But now,

My body is a burden to me, my life a nail of adamant; the quarters void, and the senses barren, time is (a source of ceaseless) anguish, and the living world all round is without light, now that you are gone. (37).

(*Reflecting*) Why do I live then but to witness Mādhava's end? Well, from this mountain-summit I

will precipitate myself into the Pātālāvati and precede Mādhava in death.

(*Moving a little; turning back in pity and observing*)

Alas, O, alas !

Is this the form possessing the hue of blue lotuses, which I have very closely embraced and yet never felt satisfied; which the glances of Mālatī, brightening in wonderment, and full of the graces springing from young love, drank in formerly ? (38).

O wonder ! How could this body contain (even) in so young an age such store of noble qualities ? Friend Mādhava,

No sooner did the moon become full with all her digits than she entered Rāhu's jaws; just when the cloud was nigh bursting with rain, it was scattered by the force of the wind; the stately tree bore fruit, but just at that very moment it was burnt in a forest-fire; (even so) the moment you became the crest-gem of the world, you fell a victim to death. (39).

So let me embrace my friend although in such a plight as this. He just now solicited this very thing. (*Embracing*) O my friend, the store-house of pure learning, eminent in virtues, Mālatī's lord by her own choice, you who have a face like the moon to gladden Kāmandakī and Makaranda—my Mādhava, Makaranda's arms yield this embrace difficult to get in this life again—which was solicited by you in your last hour. Do not suppose that Makaranda will now live even for a single moment.

Having lived together from our very birth and drunk our mothers' milk in company, it would be improper that you alone shall quaff the libations offered by your kinsmen. (40).

(*Leaving him in pity and moving about*) Here below is the Pātlāvati. Divine river,

May I be born again in the same place where my dear friend will be reborn; and may I be once again his companion. (41.)

(*Desires to precipitate himself.*)

(*Entering*) Saudāmini. (*Stopping him*) My son, forego this desperate purpose.

Maka. (*Observing*) O, who are you? Why do you prevent me?

Saudā. Long-lived one, are you Makaranda?

Maka. Leave me, I am that luckless wretch.

Saudā. My son I am a Yoginī, and I bear with me the vesitges of Mālatī.

(*Shows the Bakula wreath.*)

Maka. (*Sighs; sorrowfully*) Noble lady, is Mālatī alive?

Saudā. Yes, she is. But my son what calamity has befallen Mādhava that you are determined upon this rash deed? It filled me with alarm. And where is Mādhava?

Maka. Noble lady, I left him unconscious out of despair and came away. Come, then, let us quickly help him. (*Walk round quickly.*)

Mādhava. (*Coming to himself*) Ah, I am awakened by some one. (*Reflecting*) This must be the work of the wind, scattering the drops of the fresh clouds, without any regard to my condition.

Maka. (*Observing*) Fortunately my friend has revived again.

Saudā. (*Seeing*) The forms of both agree with the description Mālatī gave me.

Mādhava. Divine Wind of the East,

Whirl about the rain-filled clouds; delight the Cātakas; urge the peacocks to sing their rapture with necks outstretched; expand the Ketaka blossoms; but when the lorn lover, lost to sense, forgets awhile his misery, what do you seek, O ruthless one, by afflicting him with the agony of consciousness again? (42).

Maka. The wind that diffuses life to all creatures has done an excellent service.

Mādhava. O divine wind, still I make you this prayer.

Along with the dust of the blooming Kadamba clusters, waft my life to where my beloved is; or give me something made cool by contact with her limbs; for you are now my hope. (43)

(*He bows with folded hands.*)

Saudā. This is indeed a very proper occasion for offering him the token of recognition.

(*Drops into his hands the wreath.*)

Mādhava. (*With emotion, wonderment, and joy*) How, this is the garland of the flowers of the Bakula tree in the courtyard of Kāma's temple, excessively fondled by my love on the expanse of her breasts—the garland which I wove. (*Looking, with joy*) Why doubt? This is the same

Portion of that (garland), which though woven unevenly, with the flowers ill-arranged, in my attempt to conceal the irrepressible curiosity arising from my emotion at sight of her lovely moon-like face, gave joy to Lavangikā. (44).

(*Rising with joy and excitement*)

Dear Mālatī, here I will see thee. (*Angrily*)
O thou, that regardest not my condition,

O fair one, my life is parting from me as it were, my heart is giving way; my limbs are as if on fire; and darkness seems to envelop me all round; this is an occasion that calls for haste and not one for joking; therefore gladden my eyes; be not pitiless to me. (45).

(*Looking on all sides, in despair*) How can Mālatī be here? (*Addressing the Bakula garland*) O Bakula-wreath, my love's favourite, you are my benefactor; hence you are welcome.

When, O dear friend, the pangs of love-agony, severe on account of the suffering caused by the fierce fire that preyed upon her body became unbearable to her, it was your close contact, which almost equalled my embrace, that became the most efficient means for preserving the life of the lotus-eyed one. (46).

(*Looking in pity*)

How painful to remember your various passages between my neck and that of my beloved, marks to gauge our love with, animating the fire of love blended with joy, and most pleasing through deep love. (47).

(*Places on his bosom and faints.*)

Maka. (*Advancing and fanning him*) Friend, take cheer, take cheer.

Mādhava. (*Reviving*) Makaranda, do you not see how from somewhere comes this Bakula wreath, bearing Mālatī's love ?

Maka. Friend, this holy dame here, an adept in Yoga, is the bringer of this token of Mālatī.

Mādhava. (*Looking sorrowfully with hands folded*) Revered Lady, be pleased, tell me if my love is alive.

Saudā. Cheer up, my son, the blessed one lives.

Mādhava and Maka. (*With relief*) Revered lady, if that is so, then give us the whole news.

Saudā. Formerly, they say, while Aghoraghanta was offering Mālatī a victim in the temple of Karālā, he was slain by Mādhava with his sword.

Mādhava. (*In excitement*) Enough, revered dame, enough, I know the whole.

Maka. Friend, what is it ?

Mādhava. Friend, what else, Kapālakundalā had her wish.

Maka. Is it so, revered dame?

Saudā. It is even as my son has understood it.

Maka. O, alas!

If the autumnal moonlight united with the lotus-bed to produce the quality of loveliness, then that was well done; but what chance is this that an unseasonable line of clouds should have sundered them? (48)

Mādhava. Ah, dear Mālatī, alas, thou must have been in a very dreadful situation.

Lotus-faced one, how didst thou fare then, when in the clutches of Kapālakuṇḍalā, like the digit of the moon seized by the ominous comet? (49)

Venerable Kapālakuṇḍalā,

That creation ought to be protected with great care; be not demoniacal, but learn benevolence. A sweet-smelling flower, by its very nature, is assigned a place on the head; and should not be crushed with pestles. (50)

Saudā. My son, don't get excited.

Remorseless as she is, she would have certainly perpetrated the sin, if I had not stood there, an obstacle in her way. (51)

Both (*Bowing*) your reverence has done us a very great favour. Say, then, who you are that have thus proved to us a friend?

Saudā. You will surely know it. (*Rising*) Here now,

For your good I will exert the miraculous power of carrying you away, secured through devotion to my teacher, through penance, mystic rites and spells and through Yaugic practices. (52)

(*Exit with Mādhava*)

Maka. Wonderful! wonderful!

A terrific blending as of darkness and lightning, arresting the function of the eye appeared for a moment and then subsided.

(*Looking in fear*)

How my friend is not here; what means this ?

(*Reflecting*)

What else? This adept in Yaugic practices,
prevails through her great powers. (53)

(*Reflectively*) I am now at a loss to know if this is
a fortunate occurrence or the reverse. Moreover,

My mind whose astonishment is not small,
which has forgotten previous events, and is
agitated by the fever caused by the appearance
of fresh calamity, whose bewilderment subsides
and yet gathers force in one and the same
moment, is filled with a mixture of joy and pain.(54)

Therefore, I will seek the holy dame who has
entered the dense forest in company with our people,
and give her this news.

(*Exit.*)

Here ends Act IX called "Saudāminīdarśana."

ACT X.

(*Then enter Kāmandakī, Lavangikā and Madayantikā*)

Kāma. (*Sorrowfully, and with tears*) Ah, child -
Mālatī, who adorned my lap, where art thou? Yield me
a reply.

Those thy countless acts, whose charms in-
creased every moment since thy very birth, thy
endearing words, charming and sweet, as these
rise to my memory, they consume my frame
and rend my heart asunder. (1).

Moreover, daughter,

I remember, when thou wast yet a child,
that little lotus-like mouth, with its capricious
cries and smiles, with the tips of a few tender
and bud-like teeth shining inside it, and stam-
mering thy thoughtless and sweet prattle. (2).

Others. (*Tearfully*) Ah, dear friend, beautiful
with your face radiant like the moon, where are you
gone; or what has become of your body delicate as a
Śirīṣa flower, when all alone, through the perversity of
fate? Noble Mādhava, the world of life is to you one
where great joy awaited you only to be blighted the
next moment.

Kāma. (*With intense grief*) Ah, children,

Your union, which was enjoyable through
fresh love, and which brought delight (to
others) was smitten by the whirlwind of fate,
like that of the Lavalī and Lavanga plant (by
a storm). (3).

Lava. (*Distressed*) O, my accursed heart, made of adamant, thou art cruel in every way.

(*Strikes at her heart and falls down.*)

Mada. Friend Lavangikā, well I say, cheer up yet if only for a moment.

Lava. Friend, what can I do, my life does not part with me, as if it is secured firmly with a strong adamantine glue.

Kāma. Daughter Mālati, Lavangikā was dear to thee from thy very birth; why dost thou not pity the poor (girl) whose life is about to depart?

For she,

Thy loving friend, abandoned by thee that possesseth a bright complexion, does not shine with her face covered in a gloom, like the wick of a lamp with its end blackened, when bereft of flame. (4).

And how, O auspicious one, thou desertest Kāmandakī; well ruthless child, thy limbs grew in the warmth of my weeds.

Since thou wast weaned from thy mother's breast, like an ivory doll, thou of a lovely face wast taught to play, and trained in good manners and reared; and then united to a virtuous bride-groom eminent in the world by me only; therefore it would be only proper thou shouldst love me more than even thy mother. (5).

(*Despairingly*) Moon-faced, now I have lost all hope.

Through a reverse of my fortune. I did not see thy son at thy breast, lying in thy lap, with

white mustard put upon the top of his head and on his forehead, his face lovely with careless smiles. (6).

Lava. Revered dame, be pleased. I can no more endure, (this load of) life. Therefore flinging myself from the summit of this mountain, I will find relief. Let the pious dame grant me such blessings as will enable me to see my dear friend in the next birth too.

Kāma. But Lavangikā, Kāmandakī, too, will not live any longer bereft of her daughter; equally are we both distracted through anxious longing. Moreover,

If through a difference in our actions, there will be no union, let it not be: but if we discard this life it will (at least) annihilate (our present) suffering. (7).

Lava. As you bid. (*Rises.*)

Kāma. (*Looking compassionately*) Daughter Madayantikā.

Mada. What are your commands—that I should precede all? Well I am prepared.

Lava. Be pleased, friend, refrain from self-destruction. You will not forget this person.

Mada. (*As if angrily*) Away with you; I am not subject to your will.

Kāma. Alas, the poor girl has formed her resolve.

Mada. (*To herself*) Makaranda, my husband, I salute thee.

Lava. This is the precipice of the mountain whose skirts are hallowed by being girt by the stream of the Madhumatī.

Kāma. Let us have no more delay in carrying out our present resolve.

(*All make ready to leap down.*)

(*Behind the scenes*)

O, wonderful, wonderful.

A terrific blending as of darkness and lightning, arresting the function of the eye appeared for a moment and then subsided.

Kāma. (*Seeing with wonder and joy.*) How my son is here ? What does it mean ?

(*Entering*) Maka. What else ; this adept in Yaugic practices, prevails through her great power. (8).

(*Behind the scenes*)

What a fearful crowd is gathered ! Bhūri-vasu, despising life and all worldly pleasures, since he has learnt of Mālati's death, repairs now to Suvarṇabindu's shrine to cast himself into flames : so now we are ruined. (9).

Mada. and Lava. In an instance there is the good fortune (the prospect) of meeting Mālati and Mādhava ; and as unexpectedly there is this dire calamity.

Kāma. and Maka. O, good fortune ! Alas, what pity ! Wonderful, wonderful !

How is it that a stream of sandal juice and (sharp) sword-blades fall down in one and the same shower ? How is it that sparks of fire commingling with showers of heavenly nectar descend together from unclouded skies ? (10).

How, fate represents the blending of the life-restoring drug with poison, light with darkness or thunderbolts with lunar rays. (11)

(*Behind the scenes*)

Dear father, hold, hold. I am eager to view thy lotus-face. Be pleased, regard me. How, for my sake, canst thou desert thyself, who art the sole auspicious lamp of a race pure and illustrious in the entire space bounded by the mountain Lokāloka? But I, in my meanness, had thought thee to be heartless.

Kāma. Ah daughter,

Scarce had you been redeemed by a strange chance from another birth when once more, like the demon of eclipse approaching to swallow the moon's digit, comes this fresh peril. (12)

Others. Ah, dear friend!

(*Enter Mādhava carrying Mālātī senseless.*)

Mādhava. Alas, Oh, alas!

Having somehow been rescued from (evil) hands, she has again fallen in danger from quite a different quarter. Who shall bar the gate to shut out destiny that is about to fulfil itself? (13).

Maka. (*Suddenly advancing, to Mādhava*) friend, but where is that Yoginī?

Mādhava.

From Śrīparvata I quickly flew to this place with her; but I have not seen her after we heard the piteous words of the forester. (14).

Kāma. and Maka. (*Beseechingly, in the air*) Magnanimous dame, save us once again, why have you disappeared?

Lava. and Mada. Friend Mālātī, well, I say, friend Mālātī. (*Tremblingly*) Holy dame, her heart

has ceased beating through her breath being held for a long time. O minister, ah, dear friend, both of you have become the cause of each other's death.

Kāma. Ah, child Mālatī.

Mādhava. Ah, my darling.

← Maka. Ah, dear friend. (*All fall in a swoon, and then recover.*)

Kāma. (*Looking overhead*) How is it that a shower of water falling as if from a bursting cloud, quickly refreshes us?

Mādhava. (*With a sigh of relief*) Ah, Mālatī has recovered consciousness. For now her

Heart makes her breasts heave up owing to the recovery of breath which is prolonged; her soft eyes recover their natural expression; thereafter her face looks bright owing to the termination of her swoon, like a lotus, which at the opening of the day is invested with loveliness. (15)

(*Behind the scenes*)

Disregarding the king and Nandana, though humbled at his feet, Bhūrivāsu was about to leap into the mouth of the fire, when he was instantly prevented from doing so, by my words which filled him with intense joy and amazement. (16)

↓ Mādhava and Maka. (*Looking overhead, delighted*)
Revered lady, we congratulate you.

That Yoginī comes from the skies, parting the clouds (on the way), the shower of whose nectar-sweet words far surpasses a shower of water from the clouds. (17)

Kāma. How pleasing this to us.

Māla. Fortunately have I revived.

Kāma. (*With delight, tearfully*) Come, come, my daughter Mālatī.

Māla. How, the holy dame here! (*falls at her feet.*)

Kāma. (*Raising her, and clasping and
smelling her head*)

Live my daughter, and restore life to one dear to thee as thy life; let thy dear friends too live; and with thy limbs, cool as if through contact with snow, reanimate existence in me and in thy dear friend. (18)

Mādhava. Friend Makaranda, now is the world of the living become acceptable to me.

Maka. It is so.

Mada. and Lava. Dear friend, whose sight was beyond our (highest) hope, honour us with an embrace.

Māla. Ah, dear friends. (*Embraces them both.*)

Kāma. What is it, my children?

Mādhava and Maka. Holy dame,

Plunged into misery by the evil in the form of Kapālakundalā's wrath, we have been raised from the calamity, through the resolute efforts of this noble lady. (19).

Kāma. How, this is the consequence of Aghora-ghaṇṭa's death!

Mada. and Lava. O wonderful, how fate in the end proves pleasing, after being repeatedly cruel.

(*Entering*)

Saudā. (*Advancing*) Revered Kāmandakī, here is that old disciple of yours, paying you her respects.

Kāma. Ah, this is the blessed Saudāmini.

Mādhava and Maka. (*In amazement*) How, she is Saudāmini, the first disciple of the holy dame and her favourite. Everything, then, is explained.

Kāma.

Come, come, you who bear a store of merit arising from many a life preserved by you; it is long since we have met; dismiss this reverence, O treasure of friendliness, and gladden my body by an embrace, although it is (already) filled with delight. (20).

Moreover,

You—whose attainment of miraculous powers is enviable—alone deserve to be respected by the world, by such acts as these that exceed (those of) a Bodhisatva; you, whose deeds, the seeds whereof were sown in (our) former intimacy, have yielded a rich harvest. (21).

Mada. and Lava. This is the noble Saudāmini.

Māla. Yes; it was she who partial (to us) through our connexion with the pious dame, reproved Kapālakundalā, and bearing me to her dwelling comforted me with an affection not different from that of the holy dame. And further, with the Bakulāvalī as the token of recognition in her hand, she came here and saved you all (from death).

Mada and Lava. The younger preceptress has been very propitious towards us.

Mādhava and Maka.

Even the gem that grants whatever is desired, demands the exertion of thought (of the object

desired); but the noble lady worked this miracle unsolicited. (22).

Saudā. (*To herself*) Their extreme goodness puts me to shame. (*Aloud*) Revered lady, here is a letter sent to Mādhava by the King of Padmāvati written in the presence of Bhūrivasu, with the approval of the overjoyed Nandana. (*Hands the letter.*)

Kāma. (*Takes it and reads*) Unto all be health—the King commands—

We are well pleased with thee—our son-in-law; standing foremost among the praiseworthy and virtuous, of a high family, redeemed from great calamity, and eminent; therefore to rejoice thee we are offering this Madayantikā, although already united by (the bonds of) love, to thy loved friend. (23).

(*Addressing Mādhava*) Hear, my son.

Mādhava. I have heard. Now I am happy in every way.

Māla. Fortunately the dart of fear has been removed from my heart.

Lava. Now, the hopes of the noble Mādhava and of Mālatī have been realised to the full.

Maka. (*Looking in front*) How ! Avalokitā and Buddharakṣitā along with Kalahaṃsaka are coming here, dancing in the fullness of joy.

(*Then enter Avalokitā, Buddharakṣitā and Kalahaṃsaka. Dancing in a variety of ways they advance, and bowing to Kāmandakī*) Glory to the pious dame, the treasure-house of all these designs. Glory to thee, Mādhava, the joy of Makaranda, the full moon—our congratulations to thee.

(*All look smilingly.*)

Lava. Who will not be filled with delight in this festival when all kinds (of desires) are fulfilled ?

Kāma. It is so. Has there ever been such a great story, so wonderful, so varied, charming and illustrious ?

Saudā. The more charming part of it is this : that the cherished object of the ministers Bhūriwasu and Devarāta of the affiancing of their children has been fulfilled in the end after a long time.

Māla. (*To herself*) How is that ?

Mādhava. and Maka. (*With curiosity*) Revered lady, the course of events and your words go in diverse ways.

Lava. (*Aside*) Pious dame, what is to be said ?

Kāma. Now through our alliance with Madayan-tikā, Nandana is won over to our side so that all fear is ended. (*Aloud*) Children, it is not true that the course of events is different; because while yet pupils, it was covenanted by these in the presence of Saudā-minī, that they would necessarily, unite their children in wedlock. (*Only*) the anger of the king and his minister was thus removed.

Māla. What secrecy !

Mādhava and Maka. O marvellous ! Yet the beneficent schemes of the illustrious, in which the real object remains concealed, (ever) enjoy success.

Kāma. My son,

The happiness of the long-lived (children) which was from the very beginning aimed at in our wishes has now been achieved through our merits and through my efforts; the labours of

my pupils too have not been in vain. The union of thy dear friend with his love has also been effected beyond any doubt. The King and Nandana are well pleased. If there be any wish ungratified, declare it. (24).

Mādhava. (*Bowing delighted*) Could there be anything dearer, pious lady? Still let this come to pass through the grace of the holy dame—

May the good be ever happy, exempt from all evil impulses; may the kings, ever respecting the sacred Law, protect the earth; may the clouds, in due season, steadily send their showers through our merits, and may the people highly rejoicing in the conversation of friends, kinsmen and relation live in happiness. Kāma. Be it so.

(*Exeunt omnes*)

Here ends the X act of the Mālatī-Mādhava.

END.

Malati—Madhava

NOTES

Act I

From the Nāṭyaśāstra we learn that before the commencement of a drama, an elaborate series of preliminaries (पूर्वरङ्ग) had to be performed, consisting chiefly of the प्रत्याहार which announces the beginning of the performance, the अवतरण when the musicians enter and take their places, the आरम्भ when the chorus try their voices, the अभ्रवण when the musicians try their instruments, and so on up to the Nāndī. All these preliminaries are performed by the सूत्रधार, who then leaves the stage and his place is immediately taken by another similar person called the रक्षक who introduces the play to the audience. This elaborate practice was, however, given up later on, and we find that the सूत्रधार alone performed both the functions of the preliminaries and the prologue. Cf. पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते । प्रविश्य तद्द्वपरः काव्य-मास्थापयेन्नटः ॥ सूत्रयेद्वस्तुबीजं वा मुखं पात्रमथापि वा ॥ दश० III. 2-3.

1. This benedictory stanza, apparently in praise of god Gaṇapati, has an element of humour about it. The scene described is of the wild ताण्डव dance of god Śiva to the accompaniment of the drums beaten by his chief attendant Nandin. The drum-sound resembles the rumbling of clouds and has thus attracted the peacock of the god Kumāra i. e. Kārtikeya, on the scene, and has set him dancing. The peacock has, out of natural antipathy, scared away the Serpent-lord who contracts himself and tries to seek a place of hiding in the big nostril of Gaṇapati's trunk! This has upset him who, to eject the snake, is tossing and twisting his trunk, giving out wild grunts of fear all the time. 'May these grunts of Gaṇapati' says the poet in his invocation, 'protect you'!

Construe :—शूलपाणेः ताण्डवे नन्दि.....त्रासात् भोग...भाजि फणिपती
त्रासा...रन्ध्रं सानन्दं विशति (सति), गण्डो... ककुमः वैनायक्यः श्चिन्कारवत्यः वदन-
विधुतयः षः चिरं पान्तु ।

शूलपाणेः ताण्डवेः—During the ताण्डव dance of god Śiva, who
wields in hand (पाणि) the trident (शूल). Śiva has always the
trident in his hand, just as Indra has the thunderbolt or वज्र or
Viṣṇu has his bow (शार्ङ्ग) or his wheel (चक्र); and these
weapons, being in constant association with these gods, have
served to give them such significant epithets, as वज्रपाणि or
वज्रधर meaning इन्द्र, शार्ङ्गधर, शार्ङ्गिन् or चक्रपाणि meaning विष्णु and,
as is the case here शूलिन् or शूलपाणि (शूलः पाणौ यस्य सः) referring
to god शिव. ताण्डवः—वम्—The frantic or the wild dance of शिव, to
the accompaniment of the drums beaten by his attendants produ-
cing by his loud laughter and his movements of hands and feet a
cosmic chaos ! Cf. अम्बकानन्दि वस्ताण्डवं देवि भूयाद्भीष्ट्यै च द्वष्ट्यै च नः ॥
V. 25. नन्दित्रासात् नन्दिहस्तेन आहतस्य मुरजस्य रवेण आहतः यः कौमार-
चर्ही तस्य त्रासात्—Out of fright (त्रास) of the peacock of Kumāra
(i. e. कार्तिकेय), who was called i. e. attracted to the place by the
sound of the drum (मुरज) beaten with his hand by Nandin.
नन्दिः or नन्दिन् is the chief attendant of god Śiva—his A. D. O.
almost; one of his गणसः. (Com. नन्दी गणभेदः). Cf. लतागृहद्वारमतोऽय
नन्दी वामप्रकोष्ठार्पितहेमवेत्रः । कुमारः III. 41. On this मल्लिनाथ comments
thus :—नन्दी नन्दिकेशरः । ‘ नन्दी भुङ्क्तिरिस्तुण्डिनन्दिनौ नन्दिकेशरे ’ इति
कोशः ॥ He is to be distinguished from Nandin, the Bull whom
Śiva rides. Cf. स नन्दिना वनभुजोऽधिरुद्य वृषं वृषाङ्कः सह शैलपुत्रा ।
कुमारः IX. 36. मुरजरवः—The sound of the drum resembles the
rumbling of the cloud and hence has attracted the peacock. This
peculiar trait of the peacocks who begin to dance with joy at the
thundering of clouds has often been referred to by the poets,
Cf. झङ्कापाङ्गैः सजलनयनेः स्वागतीकृत्य केकाः । प्रत्युद्यातः कथमिव भवान्
गन्तुमाञ्छ व्यवस्येत् ॥ मेघः I. 22. धौतापाङ्गं हरशशिरुचा पावकेस्तं मयूरं ।
पश्चाद्दिप्रहणयुग्भिर्गजितैर्भतयेथाः ॥ Ibid I. 44, where the
peacock of कार्तिकेय is referred to. कौमारचर्ही कार्तिकेयमयूरः
कुमार is an epithet of the war-god कार्तिकेय, one of the two sons
of शिव. He is always mentioned in association with the peacock

whom he rides. The कुमारसंभव of कालिदास gives his strange birth (without the direct intervention of a woman). Śiva cast his seed into अग्नि, who happened to be, in the form of a dove, at the place where शिव was enjoying the company of पार्वती. Unable to bear this seed, अग्नि cast it into the Ganges, from where it was transferred to the six कृत्तिकास who were bathing in the waters. Each of them thus conceived and gave birth to a son. These sons were later on miraculously blended into one of extraordinary form, having six heads and twelve hands and eyes. (Cf. epithets like कार्तिकेय षडानन). According to another account, the seed of शिव was cast by the Ganges into the forest of reeds, and hence the epithets like शरज्जन्मा or शरवणभवः. He is said to have pierced the mountain कौञ्च, and therefore is he called कौञ्चदारण. He was the commander of the army of gods in their war with the demon तारक, whom he defeated and slew. His names सेनानी or तारकजित् refer to this event.

कौमार is a derivative word from कुमार with the addition of the अप्प्रत्यय; तस्येदमित्यणू । कुमारस्येदमिति कौमारम् । वासात्-भयात्- through fear. भोग...भाजि-भोगः फणा कायो वा. तस्य संकोचोऽविकासस्तं भजतीति-भोग...भाक् तस्मिन्-Lit. resorting to the contraction of his body (भोग). The Lord of Serpents wishing to enter the hole of Gaṇapati's nostril has contracted his body—a phenomenon which is often to be witnessed in the case of serpents; Cf. Com. विवरानुसरणे भोगिभोगसंकोच इति जातिनियमः । फणिपतिः— ' The lord of serpents'—an epithet of शेष or वासुकि. God Śiva has the coils of the snake—lord round his arms and neck. Cf. अवस्तुनिर्वन्धरे कथं नु ते करोऽयमायुक्तविवाहकोतुकः । करेण शर्भावलयीकृताहिना सहिष्यते तत्प्रथमावलम्बनम् ॥ कुमार० V. 66. अप्ररन्ध्रं—usually solved as अग्रं च तद् रन्ध्रं च, although रन्ध्रस्य अग्रम् would be an easy way of explaining the compound. 'The end or the opening of the nostril (नास,)'. सानन्दम् ' with delight ' the Com. first construed with विशति. His later suggestions viz. यद्वा । सानन्दं यथा तथा पान्विति योज्यम् । यद्वा । सानन्दमित्याह तविशेषणम् । ...गण्डो...ककुभः—गण्डे गण्डा or (गण्डात्) उडुनीभिः—ऊर्ध्वगतभिः—अलिमालाभिः—भ्रमरपङ्क्तिभिः—मुखरिताः—शेद्वीकृताः ककुभः दिशः याभिः ताः (वदनविधुनयः)—which set all the directions (ककुभः) बुद्ध्याः

or humming (मुखरितः Lit. 'made noisy') by the rows of bees that flew up from the temples (of Gaṇapati). The movements of his trunk to avoid the snake getting in disturbed the bees sitting on his temples enjoying the flavour of the ichor thereon. They fled up and began humming loud and thus made all the directions resound with the noise. वैनायक्यः वदनविधुतयः—The facial distortions, i. e. the turnings and twistings of the trunk of विनायक; गणपति is called विनायक, Lit. 'remover of obstacles', because he is always associated with this function and hence is invoked at the beginning of any religious rite or ceremony. वैनायकी-विनायकस्य इयम्—belonging to विनायक—a derivative word like कौमार, by the addition of अणूपत्यम्.

चीत्कारवत्यः—Accompanied with the grunting sound (as is produced by elephants under the influence of fear). Cf. Com. चीत्कारो भीतकरिणां त्रासध्वनिः ।

पान्तुः—May they (वदनविधुतय) protect. They have the divine element in them and hence are calculated to give protection. Cf. Com. विधुतेरचेतनत्वेऽपि देवनातुभावादेव रक्षणकर्तृत्वम् ।

1. 2. The second benedictory verse invokes the protection of the matted hair of Śiva, incidentally describing its peculiar features viz. the dripping Gangetic waters, the illuminating gleam of the third eye, and the association with the Ketaka-like crescent moon.

Construe :—भूतेशस्य चूडा...वारयः विद्यु...श्विषः अकठोर...न्दवः भुजंग...जटाः जटाः त्वां पान्तु ।

चूडा...वारयः—चूडायां शिखायां यः आपीडः तिर्यङ्माला तस्याः कपालैः शुष्कशिरौऽस्थिपिण्डैः संकुलं व्याप्तं अत एव गलत् मन्दाकिनीवापि गङ्गाजलं यासु ताः (जटाः) From which the Gangetic water was dripping down (गलत्), being pressed by the skulls (कपाल) in the garland (आपीड) worn on the head. The hair on the head is tied up by Śiva with a garland of skulls and other bones like the knee-cap etc. Cf. Com. यद्वा येषां कपालानि तेषामन्यैर्जङ्घाजान्वाद्यस्थिभिराभरणार्थं तिर्यङ्माला तत्संबद्धानि कपालानीत्यर्थः । He has also the Ganges on his head,

and the water trickles down in streams, the more so on account of the pressure exerted by the skulls of the garland fastened round the hair. विद्यु...विषः—विद्युत्प्रायं विद्युन्निभं यल्ललाटलोचनपुटं तन्नेजसा विमिश्रा मिलिता त्विद् प्रभा यासां ताः—Whose lustre (विष्) is mingled with the gleam of the lightning-like (विद्युत्प्राय) eye on the forehead. Śiva has three eyes, the third one being situated on the forehead. It has such a blazing lustre, as would consume to ashes any object on which it would rest with the fury of his wrath. Madana, the god of Love, was the victim of the fury of this third eye. Cf....स्फुरन्नुदर्विः सहसा तृतीयादक्षः कृशानुः किल निष्पपात । तावत् स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥ कुमार० III. 71, 72. अकटोर... न्दवः—अकटोरया कोमलया असंपूर्णया वा केतकशिखया केतकीकुसुमाग्रेण संदिग्धः संशयितः मुग्धो रम्यो बालो वा इन्दुः यासु ताः—The young (crescent-shaped) moon on which is suspected to be a petal-blade (शिखा) of a tender Ketaka flower. The moon produced as one of the gems obtained by the churning of the ocean is worn on the head by god Śiva along with the Ganges. In his matted hair, the crescent-shaped moon looks very much like the Ketaka petal which is generally worn as a decoration, and hence with which it is being confounded by the on-lookers. This illusion is, however, immediately dispelled by the very inappropriate nature of the idea of Śiva caring for such a decoration ! Cf. Com. हरशिरसि किं केतकशिखेयमित्यनौचिनी । तदयं संशयोऽप्यनौचित्यमूलक एवेति भावः । भुजंग...जूटाः भुजंगाः सर्पा एव बल्लयः लताः ताः एव बलयाः मण्डलाकारेण स्थिताः स्रजः पुष्पमालाः तामिः नद्धः बद्धः जूटः जलकः निबद्धस्रजः ऊर्ध्वभागः यासु ताः—The mass (जूट) of twisted hair was fastened by the flowery wreaths (स्रजः) in the form of the creeper-like coils of serpents (round the head).

In some Mss. of the drama, we find one more verse forming a part of the Nāndī. It is as follows :—

अपि च । पक्ष्मालीपिङ्गलिम्नः कण इव तडितां यस्य कृत्स्नः समूहै
यस्मिन् ब्रह्माण्डमीषाद्विघटितमुकुले कालयज्ञा जुहाव ।
आर्चिर्निष्टम्बुडाशिशिलितसुधासारझङ्कारिकोणं
नार्तीयिके पुरारेस्तद्वधु मदनप्लोषणं लोचनं वः ॥

It describes the third eye of Śiva, who consumed Madana with its fire when he disturbed him in his meditation by trying to infuse in his mind feelings of love for Pārvatī. The verse may be translated thus :— “ May the third eye of Śiva, the destroyer of towns, protect you—(the eye) which burned Madana, and in whom characterised with its tawny-coloured eye-lashes, the whole mass of lightning flashes would appear like a spark ; (the eye) in which Death the sacrificer gave as an offering the whole universe, when like a bud it was slightly opened ; and which produced a hissing (झङ्कारि) sound as drops of nectar trickled down at the corners from the crest-moon being heated by its flame of fire.” पद्मालीपिङ्गलिम्नः—(of the eye) which has a tawny hue ((पिङ्गलिम्न) because of the rows (आली) of eye-lashes ईष...मुकुले—which, bud-like, was slightly opened. कालयज्ञा kāla i. e. Death or the God of destruction, (imagined to be) the sacrificer (यजन्). Cf. यज्ञा तु विधिनेष्टवान् । अमर० । The whole universe (ब्रह्माण्ड) is supposed to be the offering thrown into the sacrificial fire of the third eye of Śiva. आर्चि...कोणं—आर्चिषा निष्टवः यः चूडाशशी, तस्माद् निगलितः सुधासारः तेन झङ्कारिणो कोणो यस्य तद् (लोचनं) :—The flame of the fire (in the eye) heated the crest-moon ; and the melted nectar-essence trickled down into the corners of the eye, and hence produced a hissing sound, the like of which is to be heard when water-drops fall on burning fire ; तार्तीयक is the same as तृतीय meaning ‘Third’. Cf. Vārtika त्रियाद्रीकक् स्वार्थे वाच्यः on the Pāṇini’s Sūtra पूणाद्गो त्रियादन् 1 V. 3. 48. पुरारि, पुरारानि or पुरारिषु are epithets of Śiva, who destroyed the three cities of gold, silver and iron, built in the sky, air and earth by the demon Maya, for himself, विद्युन्मालिन् and तारकासुर. They were however burnt down along with the demons inhabiting them by Śiva, at the request of the gods. मदनप्लोषणं—The consumer (from rt. प्लुष् ‘to burn’) of Madana.

नान्यन्ते—At the end of the Nāndī or benediction. The first two verses constitute the नान्दी which is defined thus:—देवद्विजन्तृपादीनामाशीर्षचनप्रविका । नान्दी कार्या बुधैर्यत्नान्मस्कारेण संयुता ॥...प्रशस्तपदविन्यासा चन्द्रसंकीर्तनाम्बिता । आशीर्षद्वयरा नान्दी योज्येयं मङ्गलाभिता ॥ काचिद्द्वादशपदा नान्दी काचिदष्टपदा स्मृता । सूत्रघारः पठेदेनां मध्यमं स्वरमास्थितः ॥

It is called नाट्यी, because by the praise which it contains, it is a source of joy to the gods. Cf. नन्दन्ति देवता यस्यां तस्माद्नाट्यीति कीर्तिता ।

सूत्रधारः—The principal stage-manager who arranges the cast of characters, instructs them in their different rôles, and is thus responsible for the successful performance of the drama—“the threads of which he holds in his hands, as it were”. According to मातृगुप्ताचार्य, he must have the following accomplishments :—

चतुरातोद्यनिष्णातोऽनेकभाषासमावृत्तः । नानाभाषणतत्त्वज्ञो नीतिशास्त्राथतत्त्वावत् ॥
नानागातिप्रचारज्ञो रसभाषविशारदः । नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ॥ छन्दो-
विधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः । तत्तद्गीतातुगलयकलानावाधारणः ॥ अवधानप्रयोक्ता
च योऽङ्गुणामुपदेशकः । एवंगुणगणोपेतः सूत्रधारोऽभिधीयते ॥

अतिविस्तरेण—With this prolixity, or as the Com. suggests, the elaborate details of the पूर्ववद् Cf. अयमाशयः । पूर्वोक्तान्यङ्गीर्ति न भवन्ति किंतु परिषदोऽभिमुखीकरणानि । सा चेत् स्वयमेव कृतावधाना नवनाटकबिलोक-
नोत्का च, तदन्यत् प्रयुज्यमानमपि रसभङ्गाय परं भवतीति कृतं तत्प्रणयनेन
अन्यथा सभाया रसविच्छेदो भवेदिति निष्कलनेति । अये—An interjection
expressing ‘surprise’ or ‘wonder’. Cf. अये इति निपातो व्यासङ्गा-
दिनानाकालिनस्याकलनेन संभ्रमवाचकः । अकस्मात् भूयोऽद्याकलनात् । Cf. for
a similar use, अये, मातलिः । शाकु० VI. उदितभूयिष्ठः—उदितं भूयिष्ठं यस्य
सः—The major portion of whom has risen up. The उदितभूयिष्ठत्व
of the sun is significant, in view of Manu’s prohibition of the
sight of the rising sun. Cf. नेक्षेतोद्यन्तमादित्यम्.

अशेष... दीपः—अशेषाणां भुवनद्वीपानां .दीपः—The lamp (that illu-
minates) all the continents of the universe. द्वीपः—यं —An
island or a division of the terrestrial world. The number
usually mentioned is seven ; Cf. पुरा सप्तद्वीपां जयति वसुधामपतिरथः ।
शाकु० vii. 33, although sometimes they are said to be eighteen.
Cf. ... अष्टादशद्वीपनिस्त्रातूपः । रघु० VI. They are imagined to be
situated round the Mountain Meru like the petals of a lotus
flower, each being separated from the other by a distinct ocean.
तपवः—Lit. One who burns, and hence, ‘The Sun’. Cf. ललाटेतप-
स्तपति तपवः । later उपनिष्टे— I shall wait upon or worship him.

I. 3. Construe:—भो विश्वमूर्ते, कल्याणानां महसां त्वं भाजनं असि । अथ मयि धुर्या लक्ष्मीं भृशं धेहि । देव प्रसीद । हे जगन्नाथ नम्रस्य मे यद् यत् पापं (तत्) प्रतिजहि । हे भगवन्, भूयसे मङ्गलाय भद्रं भद्रं वितर ।

This song in praise of the Sun-god is certainly one of the master-pieces of Bhavabhūti. It is simple and charming in its diction and is reminiscent of the Vedic thoughts and sentiments that we come across in the hymns of the Vedic seers addressed to the god Sūrya or Savitr.

विश्वमूर्तिः—विश्वं मूर्तिः यस्य सः—The God Sun whose form is the whole universe. The Vedic epithets like विश्वचक्षम्, विश्वभ्राद् 'All-seeing, All-shining' later on developed into the idea of the Sun not only pervading the whole universe, but being the universe itself. Cf. ... आप्रा द्यावापृथिवी अंतरिक्षं सूर्य आत्मा जगतस्तस्थुषश्च ॥ सविता पश्चान्तात् सविता पुस्तात् सवितातरान्तात् सविताधरान्तात् ॥ कल्याणानां महसां भाजनं—The treasure, lit. the abode or the receptacle, of all blissful lustre (महत्). Note the reading त्वमिह महसामीशिवे त्वं विद्यत्से—'You are the lord of all blissful lustre and you regulate (the activities of men). धुर्या लक्ष्मीं—The wealth i. e. the resources of a leader. धुर्या—adj.—Able to carry the burden (of responsibility); standing at the head, foremost, chief. मयि भृशं धेहि—Invest in me in a great measure. For similarity of expression, cf. चक्षुर्घाता दघातु नः चक्षुर्नो धेहि चक्षुषे etc. तत्सूर्यं द्रविणं धेहि चित्रम् । यद् यद् पापं—whatever sin (we have incurred in our physical, mental or speech activities). यद्यदिति वीप्सया कायिकवाचिकमानसिकरूपत्रयं पापत्रयमुक्तम्— Com. । प्रतिजहि Imp. II. sing of प्रति + हन्. Destroy. Note that though the relative (यद् यद्) is used in the previous clause, the correlative is not repeated in the next clause. Cf. हृद्रोगं मम सूर्य हरिमाणं च नाशय । भद्रं भद्रं—Happiness or prosperity of every sort. वितर Give; rt. वृ with वि in the sense of 'giving'. भूयसे मङ्गलाय. That we may attain to greater bliss. The dative is used to show 'purpose' and has the sense of the infinitive suppressed within. Cf. तादर्थ्यं चतुर्थी । मङ्गलाय मङ्गलं कर्तुमिति वा । Cf. यत्रा नरो देवयन्तो युगानि विनन्वते प्रति भद्राय भद्रम् । Also मा श्यते भूम सूर्यस्य संकृशि भद्रं जीवन्ता जरणामशीमहि ।

The commentator finds in this verse a suggestion of the plot-elements like the assaults of the tiger and अघोरवण्ट, the winning of मद्यन्तिका by मकरन्द and that of the heroine मालती by माधव, after she has been rescued from the hands of कपालकुण्डला. Cf. सर्वशुद्धसत्त्वक्षयहेतोः प्रभातस्यादरेण प्रकरणकथाञ्जीवसूचनमपि । तथाहि । यद्यदिति । वीप्सया शार्ङ्गलाघोरवण्टविमर्दसूचनम् पापप्रतिघातानन्तरं च भद्रं भद्रमिति वीप्सया स्वस्य मालतीलाभेन मकरन्दस्य च मद्यन्तिकालाभेनेष्टसिद्धिः सूचिता । भूयो मङ्गलपदेन कपालकुण्डलापकृतमालतीलाभो विद्यालाभादिकं च सूचितम् ।

मारिवः— A principal actor; originally it means ‘ a respectable man. Cf. मान्यो भावेति वक्तव्यः किञ्चिन्न्यूनस्तु माग्धिः । अमर. रङ्गमङ्गलानि— The auspicious preliminary rites like the worship etc. (Com. लोकपालपूजादीनि) संनिपतितः— collected, assembled, the word संनिपात (Cf. एको हि दोषो गुणसंनिपाते निमज्जतीन्द्रोः किरणेष्विवाङ्कः । कुमार I) meaning ‘ collection, multitude. कालप्रियनाथ appears to be a sacred shrine of god Śiva, ‘ the Lord of Destruction, ’ somewhere in the vicinity of Kānyakubja or modern Kanauj, where भवभूति stayed for sometime, enjoying the patronage of King यशोवर्मन्. For fuller information, see the introduction. यात्राप्रसङ्गेन— In the course (प्रसङ्गेन) of the fair or the festival (यात्रा).

नाना...वास्तव्यः— Dwelling (वास्तव्य) in the different remote places (दिगन्त). The affix तव्य has the sense of the agent, वास्तव्य meaning ‘ one who dwells. ’ Cf. वसेस्तव्यत्वेति णिच् । वार्तिक on Pāṇini’s sūtra. III. 1. 96 वसतीति वास्तव्यः । समाजः— An assembly, a meeting. Cf. विशेषतः सर्वविदां समाजे विभूषणं मौनमपण्डितानाम् । उदासते— Present III Plural of rt. उत् + आस् I. A— ‘ To be indifferent or apathetic. Cf. विधाय वैरं सामर्थ्यं नरोऽग्रे य उदासते । शिशु० II, 72. वृषल एव केवलं प्रधानप्रकृतिष्वस्मास्वारोपितराज्यतन्त्रभारः सततमुदासते । मुद्रा० I. परिषदा— By the assembly (परिषद्). Cf. अभिरूपभूयिष्ठ परिषदियम् । शाकु० I. अपूर्वप्रकरणेन— By an original (अपूर्व) drama of the type of a प्रकरण which has a fictitious plot, with love as its chief sentiment, the hero being a Brahmin, a minister or a merchant, while the heroine is a young noble girl of a high family or a courtesan. Cf. अथ प्रकरणे वृत्तमुत्पाद्यं लोकसंश्रयम् । अमात्य-विप्रवाणिजमेकं कुर्याच्च नायकम् ॥ धीरप्रशान्तं सापार्यं धर्मकामार्थतत्परम् । ... नायिका तु द्विधा नेतुः कुलस्त्री गणिका तथा । क्वचिदेकैव कुलजा वेश्या क्वापि द्वयं

कश्चित् ॥ दृश० III 39-41. We have in the Classical Literature such Prakaranas as the वृच्छकटिक, तरङ्गदत्त, पुष्पद्रुषितक etc. परि ... एणं प्रबन्धम् परिषदा निश्चिष्टाः गुणाः यस्य-तं प्रबन्धम् A literary composition or a dramatic piece (प्रबन्ध) having such merits as have been mentioned by the assembly. Cf. प्रथितयशसां भासकविसौमिल्लकादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः । माल० I. न अधिगच्छामः Means ' we do not Get ' while V. L. नाधगच्छामः would mean ' we do not Know '. उदाहरन्ति—speak, declare. आर्यविदग्धमिश्राः—The learned, respectable men; मिश्र is an honorific title, signifying honour or respect, and the word so formed with मिश्र affixed at the end is used in the plural. पूज्ये मिश्रपदं नित्यं बहुवचनान्तम् । भूमिदेवाः—Lit gods on the earth; the holy Brahmins.

I, 4. Construe:—रसानां भूम्ना गहनाः प्रयोगाः । सोहा...द्यानि विचेष्टितानि । आयो...सूत्रं औद्धत्यम् । चित्राः कथा वाचि विदग्धता च ।

The essential requirements of a drama are the plot with its thrilling incidents and situations, the dominating sentiment and the dialogues. The skill of the poet therefore lies in the masterly handling of such a plot, in the delineation of the main sentiment and in clever dialogues given in a charming language that would tickle the hearts of the learned audience. This verse thus gives us Bhavabhūti's conception of the dramatic art as displayed in its various aspects. रसना भूम्ना By the multiplicity (भूम्ना) of varied emotions. The idea is that a successful delineation of the chief sentiment depends largely on the proper admixture of the various other subordinate emotions, which have to be skilfully developed by means of various incidents and situations. The sentiment of Love, for instance, can be delineated perfectly when the other emotions like those of pathos, valour, fear, etc. have also found their place within. गहनाः प्रयोगाः—Intense situations (प्रयोग) steeped in mystery and therefore too subtle or difficult to be comprehended by ordinary men. The conflict of emotions and the struggle of contending forces make situations represented (प्रयोग) in the drama intricate (गहन) and are therefore beyond the grasp of an ordinary intellect. The word प्रयोग should be taken to mean

the situation in the drama, where we have such a conflict of varied emotions ! Of. भूम्ना प्राचुर्येण रसानामङ्गाङ्गिमावेन निविष्टानां ऋङ्गार-दीनां प्रयेगा अभिनवा गहनाः स्थूलदर्शिभिर्भावयितुमशक्याः । विचेष्टितानि—Actions or incidents in the drama. सौहार्दहृद्यानि—pleasing or appealing to the heart by reason of the affection (that prompted) them. हृद्य-*Lit.* ' Delightful to the heart ' Of. हृद्यस्य प्रियः । पा. सू. IV. 4.95.

औद्रत्यम्—उद्धतस्य भावः—Boldness, courage, spirit of adventure. आयो...सूत्रम्. आयोजितं कामस्य सूत्रं यस्मिन् तद् (औद्रत्यम्)—which involves in it or in which is introduced the thread (सूत्र) of love. Deeds of valour not only prompted but calculated to help the progress of love are to be witnessed in the drama. For instance, मकरन्द's deadly fights with the tiger, and माधव's scuffle with अघोर-घट to rescue मालती are such acts as have proceeded from feelings of love and serve the purpose of intensifying these feelings while Mālatī's secret marriage and the trick played by मकरन्द who went in disguise as मालती to नन्दन's house are acts that call for a great spirit of adventure, exhibited by them solely for the purpose of winning their objects of love. In all such actions, therefore, there is the running thread of Kāma or Love. The poet also suggests incidentally that the principles of the कामसूत्र of the famous author वात्स्यायन (Circa 400 A. D.) have been adhered to by him in his descriptions of the incidents and conditions of love in this drama. In fact, in the Seventh Act he has actually cited a passage from this work, and in general seems to be following the directions noted in that book in various other places. चित्रा कथा—Lively conversation, charming dialogue. वाचि विदग्धता—A language that shows sound knowledge. Not the ordinary prosaic simple language of the uneducated, but a cultured noble language of one who has undergone a rigorous course of high studies, and is thus ' fully baked ' (विदग्ध).

भावः—A learned or venerable man ; a term of address in dramas in the sense of ' Oh worthy Sir, Your Honour. '

I. 4. 3. The passage that follows gives a personal account of भवयुति, for which see Introduction. दक्षिणपथः—The southern part of India; the Deccan. The Com. suggests that.

the mention of दक्षिणपथ gives the suggestion that the poet by his birth and stay in the Deccan is qualified to deal with the subject of Love, since southerners have an erotic temperament! Cf. दक्षिणदेशस्य शृङ्गाररसवगतया तद्देशजत्वेन स्वस्य तदुभयरसवर्णनशक्तिरुक्ता । पद्मपुरं— V. L. पद्मनगर. F. तैत्तिरीयिणः— तैत्तिरीयिकनामकशाखाविशेषपाठिनः— Followers or students of the तैत्तिरीय recension of the कृष्णयजुर्वेद.

काश्यपाः—काश्यपगोत्राः—Descendants of the sage Kaśyapa; having the family-name of Kāśyapa. चरणपुरवः—The head-teachers of the Vedic Schools (चरण). पाङ्क्तिपावनाः—Lit. those who purify the assemblies of the learned Brahmins, especially at dinners, by their presence; who get the honour of precedence at such meetings. Cf. पङ्क्तौ भोजनादिगोष्ठ्यां पावनाः अप्रभोजिनः । Cf. In ancient days, it was a custom to invite Brahmins for religious feasts, and those alone who led a pure life had the honour of being invited. Manu-Smṛti gives, on the other hand, a long list of all low Brahmins who indulge in all kinds of other professions to eke out their living, and who on that account are not to be invited for such dinners, as they are अपाङ्क्तेय. Cf. एतान् (i. e. those mentioned in III. 150—166) विगर्हिताचारानपाङ्क्तेयान्द्विजाधमानान् । द्विजातिप्रवरो विद्वानुभयत्र विवर्जयेत् ॥ मनु० III. 167. पञ्चान्नयः—Who maintained five sacrificial fires. They are दक्षिणाम्नि, गार्हपत्य, आहवनीय, सभ्य, and आवसथ्य. घृतव्रताः—Who observed various religious vows like the चान्द्रायण etc. for purposes of bodily and mental purification. सोमपीयिनः—सोमपानमेघामस्तीति ते—Who would be drinking the Soma juice, left over in the सोमयाग sacrifice, after being offered to the various deities. This indicates that these Brahmins used to perform the सोमयाग sacrifice often. उदुम्बरनामानः—Having उदुम्बर as their name i. e. the name by which their family was recognised, a sort of a surname or the व्यपदेश of the family. Cf. उत्कर्षसूचकं कुलनाम. Com. Note V. L. इत्थरनामानः. ब्रह्मवादिनः—Those who teach or expound the Vedas; the term also signifies ' a follower of the Vedānta philosophy '.

I. 5. ते श्रोत्रियाः तत्त्वविनिश्चयाय शाश्वतं धृतिं श्रुतं, इष्टाय पुत्राय च कर्मणे धर्मान्, अपत्याय दारान् तपोर्थं आयुः आद्रियन्ते । श्रोत्रियः—A learned

Brahmin who, in addition to his birth, has received the various Vedic sacraments (संस्कार) and is well-versed in the Vedic lore. Cf. जन्मना ब्राह्मणो ज्ञेयः संस्कारैर्द्विज उच्यते । विद्यया याति विप्रत्वं त्रिभिः श्रोत्रिय उच्यते ॥ तत्त्वविनिश्चयाय—धर्मस्य कर्तव्याकर्तव्यरूपस्य निर्णयाय. For the ultimate decision or realisation of truth (तत्त्व) in all (doubtful) religious or philosophical matters. शाश्वतं धूरि श्रुतं—The great (sacred) knowledge (श्रुतं) of an eternal character (शाश्वतं). इष्टाय कर्मणे—यागादिकार्यार्थम्. For the purpose of sacrificial (इष्ट) performances. पुत्राय (कर्मणे)—For all beneficial and charitable works like the digging of public wells, or constructing rest-houses etc. The word इष्टार्त is commonly used to denote ‘ the sacrificial and charitable works. ’ Cf. वापिक्रुपतडागादि देवतायतनानि च । अन्नप्रदानमरामाः पुत्रमर्थ्याः प्रचक्षते ॥ एकाक्षिकर्महवनं त्रेतायां यच्च ह्यने । अंतर्वेद्यां च यद्दानमिष्टं तदभिधीयते ॥ ३ ॥

दारान् अपत्याय—A wife for the sake of progeny. The idea of marriage, not for enjoyment, but for the purpose of begetting a son and thus continuing the family line is frequently to be met with in Sanskrit Literature. Cf. त्यागाय संभृतार्थानां...प्रजायै गृहमेधिनाम् ॥ रघु० I. 7. तपोर्ष्य आयुः—Long life for being able to practise penance. आद्रियन्ते. Pres. III. Plu. of आ + टृ. 6 A. ‘ To care for, to mind, to have regard for’. आमुष्यायणः अत्र कुले जातः or better still अमुष्यापत्यं—Born in their family. Cf. आमुष्यायणामुष्यपुत्रिकामुष्यकुलिकेति च ॥ वार्तिके on पा०सू० VI. 3-21. सु...नाम्ना—सुगृहीतं शोभनोच्चारणं मङ्गलं नाम यस्य—of him whose name is auspicious to mention. पवित्रकीर्तिः Possessed of pure fame. आत्मनमेव—पुत्रः—A son, Lit. one who has sprung from him. श्रीकण्ठपदलाञ्छनः—श्रीकण्ठपदं लाञ्छनं यस्य सः—Characterised with the title (पद) of श्रीकण्ठ. The name of the poet is a matter of great controversy, some saying that the poet's name was श्रीकण्ठ while भवभूति is a title that he received later on. Cf. नाम्ना श्रीकण्ठः प्रसिद्ध्या भवभूतिरित्यर्थः । Cf. also श्रीकण्ठपदलाञ्छनः । पितृकृतनामेदम् ।...भवभूतिर्नाम ‘साम्बा पुनातु भवभूतिपवित्रभूतिः’ श्लोकरचनासमुद्येन राज्ञा भवभूतिरितिरख्यापितः ॥ वीरराघव on महावीरराचित. अनन्तपण्डित in his commentary on आर्यासप्तशती has suggested however that श्रीधर was the poet's name and भवभूति is the title he obtained later on. Cf. श्रीधर इति कविनाम । भवभूतिरिति ‘ गिरिजायाः कुचो बन्धे भवभूतिसिताननौ ’ इति

पयस्करधेनोत्तरपद्मिनाम् । Com. on आर्यां I. 36. It seems more probable that भवभूति was his real name and that श्रीकण्ठ (explained as श्रीः सप्तस्वती कण्ठे यस्य सः) was a title given to him in later years. For details see introduction. भवभूतिः—The name is explained as भवात् भूतिः यस्य सः—Who obtained prosperity from शिव. In this connection, the commentators वीरराघव and घनश्याम mention the story of Śiva visiting the poet in the form of a भिक्षु and giving him riches. Cf. किं चास्मै कवये ईश्वर एव भिक्षुरूपेणागत्य भूतिं दत्तवानिति वदन्ति । जातुकर्णीपुत्रः—जातुकर्णगोत्रप्रसूता जातुकर्णी—तस्याः पुत्रः—The son of जातुकर्णी (the name of the poet's mother). निसर्गसौहृदेन—Out of natural (निसर्ग) friendship. एवंप्रायगुणभूयसीं—Rich or abounding (भूयसी) in all such excellences as have been mentioned above in verse 4. वाचो युक्तिः—वचनरचनम्, वचोभङ्गिः Lit. A clever arrangement of words ; an intelligent remark, a significant mode of expression. The word is a compound where the genitive case is retained; an Aluk compound according to the वार्तिक वादिक्पश्यद्भयो युक्तिदण्डहरेषु on पा. सू. VI. 3. 21-पतञ्जलि, the author of the महाभाष्य has used it almost in this sense viz. 'An arrangement of words to convey the sense intended'. Cf. का तर्हीयं वाचोयुक्तिः ' आढ्यामिदं नगरं गोमदिदमिति । एषेषा वाचोयुक्तिः । इह तावदाढ्यमिदं नगरमित्यकारो मत्वर्थीयः । आढ्या अस्मिन् सन्ति तदिदमाढ्यामिति । गोमदिदमिति मत्वर्थान्मत्वर्थीयो लुप्यते । म. भं.

I.6. नः अवज्ञां प्रथयन्ति—proclaim our condemnation; depreciate us in public, speak out in words of disparagement about us. जानन्ति ते किमपि. They know something which is beyond my power of comprehension, and therefore cannot be adequately described by me. What they know is indescribable because it is too high for me or too low and meagre. The expression has obviously a sarcastic hit in it and is intended to convey the impression that his vile critics are no better than ignorant fools who practically know nothing about the drama and its essentials. For both the senses given above Cf. ते किमपि किञ्चिदल्पं जानन्ति । तौल्लक्षीकृत्य मम नैव यत्नः । न हि बधिरे गीयते । यद्वा ।...ये नाम वैवायिकस्तुखविमुखा मुमुक्षव इहावधिरीणामाचरन्ति ते किमपि वाङ्मनसागोचरं परं ब्रह्म जानन्ति । ते नमस्यास्तान् प्रति मम नैव यत्नः । न हि सम्राजमधिकृत्य कौपीनं सूच्यते । Com. उत्पत्स्यंते अस्ति will be born or is (already living) । समानधर्माः— One who shares the same views

and ideas with me; of similar tastes. कालो निस्वधिः—Time has no limit (अस्वधिः), time goes on forever, is infinite. There is every possibility, therefore, of such a poet being in the womb of time and coming into the world in due course. Cf. तथा च तस्यैदानीमप्युत्पन्नस्य कालान्तरे उत्पादः स्यात् । विपुला पृथ्वी— the world is wide. If such a poet is not to be had in this narrow strip of our land, he might be existing in some other country. Cf. इहानुपलब्धस्य देशान्तरे उपलब्धः स्यात् ।

After this verse, some Mss give an additional verse which reads thus:— गुणैः सर्ता न मम को गुणः प्रख्यापितो भवेत् । यथार्थनामा भगवान्यस्य ज्ञाननिधिर्गुरुः ॥ Although the verse has its importance because it mentions the name of the Poet's guru, it has to be omitted from the text, as it does not set forth the वाचोयुक्ति or the design of the work.

I. 7. वेदाध्ययनम्. ' The study of the Vedas. ' They are in all four. The first three, however, viz. The ऋग्वेद, यजुर्वेद and सामवेद were looked upon with reverence and thus formed the subject of the study. The fourth one, the अथर्ववेद, did not receive the sanction of learned men for a long time, because of its contents of magic incantations, exorcism and such other lower types of rites. The study of the Brāhmaṇas was also included in the vedic lore. उपनिषदाम्— Cf. the upaniṣads which form the concluding portions of the Veda (and are therefore called the Vedānta) and deal with theosophical or metaphysical questions, and have served as foundations of all later philosophies and religions in India. They are accounted to be 108 in number of which about ten are the chief, being the oldest and the most authoritative. No exact date could be assigned to them, although it is likely that they were composed between the completion of the Vedic hymns and the rise of Buddhism (that is 600 B. C.)

सांख्यस्य—Of the Sāṅkhya system of philosophy which is very ancient. " According to it, the whole universe is a development of an inanimate principle called प्रकृति. पुरुष or the soul is however distinct from the प्रकृति and its effects, but the properties attributed to the पुरुष are intelligence and purity, and all the feelings of the heart are regarded as the products of the inani-

mate principle. There are as many souls as individuals and they are eternal. The system does not admit God as the creator and controller of the Universe. It is attributed to Kapila. योग is a system which borrows its theoretic portion from the Sāṃkhya with the addition of the doctrine of the existence of God as the deliverer of mankind. In its practical portion it enjoins certain modifications and processes to which the human body should be subjected with a view to the acquisition of miraculous powers and final emancipation. Its author is पतञ्जलि". " Bhand."

प्रौढत्वम्—perfection, felicity, strikingness. Cf. पदार्थे वाक्यवचनं वाक्यार्थे च पदामिधा । प्रौढिव्यसिसमासौ च साभिप्रायत्वमप्य च । Com. उदारता वचसा—Richness in expression. प्रबन्धसौन्दर्यं श्लाघ्यार्थत्वं वा ।...यस्मिन् सति पदानि जनो नृत्यन्तीवेति मन्यते । Com. अर्थतः गौरवम्—Depth of meaning. अनर्घ्यार्थिता । यद्वा । स्वल्पं वचनमर्थसार्थप्रसरसमर्थम् । पाण्डित्यवेद्गध्ययोः गमकम्. Suggestive or indicative (मूचक) of wisdom and poetic genius. वेद्गध्यं proficiency cleverness or skill in poetic composition. पाण्डितो वेद्गध्ययनादिकुशलस्तस्य भावः पाण्डित्यम् । वेद्गध्यं रसादियोगिप्रबन्धवन्धनकौशलम् । Com. मालतीमाधवम्—मालती च माधवश्च ; तौ अधिकृत्य कृतं (प्रकरणम्) । —A drama in which मालती and माधव figure as the hero and the heroine. For the formation of the word compare मालविकाग्निमित्रं, सुभद्राधनञ्जयम् etc.

प्रयोगेण प्रख्यापयितुम्—To give a public performance (of this drama) । **कुशीलवाः**—Actors. The word is derived from कुश and लव, the two sons of राम, who gave, while in the hermitage of वाल्मीकि, a public recitation of the Rāmāyaṇa. कुशीलव originally meaning 'a bard, a singer', comes to signify later 'an actor'. संगीतकम् 'a public entertainment consisting, of singing attended with music and dancing, a triple symphony. गीतं वाद्यं नर्तनं च त्रयं संगीतमुच्यते । मत्समीहितसंपादनाय—For accomplishing my desired object. भूमिका—व्याजप्रवेशः—A part or character in the play; the rôle that the actor plays in the drama. Cf. लक्ष्मीभूमिकायां वर्तमानोर्वशी वारुणीभूमिकायां वर्तमानया मेनकया वृष्टा । विक. III. वर्गाः—Colleagues, fellow-actors. सौगतपत्रिजिका—An old nun of the Buddhist order. सौगत—A Buddhist, a follower of सुगत—an epithet of गौतमबुद्ध. An old nun has been chosen by

happy, would like to play the rôle of a love-messenger or Dūtī, as she was so not as a messenger, the poet

the poet to play the rôle of a love-messenger or Dūtī, as she is the fittest person who enjoys the confidence of all. Of विश्वेक्षणिका दासी भिक्षुकी शिल्पकारिका । प्रविश्य चात्र विश्वासं दूतीकार्यं च विन्दति । वृद्धत्वं चास्याः रूपशून्यत्वसर्वदृश्यत्वप्रगल्भत्वमूचकम् यदाह । लज्जितं नाथवन्तं वा रूपिणं वा तथातुरम् । दूतं वाप्यथ वा दूती न तु कुर्यात् कथंचन ॥ Com. अन्तेवासिनी— A disciple, a pupil; lit. one who stays with the Guru. वर्णिकापरिग्रहः— The assumption (परिग्रह) of the mask or the dress (वर्णिका) of the actor. सुबिहितम्— Well arranged. The सूत्रधार says that the hero appears in a scene when मरुन्द and कलहस are already there on the stage, and arrangements about his rôle have already been made. सामाजिकः— A member of the assembly (समाज), a spectator. एषोऽस्मिन् etc. This shows that the custom of playing the female characters, at least some of them, by men was prevalent in ancient days. कामन्दकी-कामन्दकी-नीतिप्रथमेदस्तं वेत्तीति कामन्दकी । The Com. suggests that the poet in choosing this name for the woman's character of the दूती has indicated thereby her acquaintance with this Science of Politics on which we have the treatise called *the कामन्दकीय नीतिसार; and the name अवलोकिका lit. 'Vision' also conveys the suggestion of the person who plays the part of a spy, closely watching the developments of the intrigue set afoot by her teacher and thus helping her in the fulfilment of her object. Cf. अनया नामव्युत्पत्त्या नीतिवेदिताबोधनेन प्रकृतिसिद्धिहेतुताक्ता । तदन्तेवासिन्यवलोकिता दृष्टिगति कार्यसिद्धिदृष्टेगपि कार्यसिद्धिहेतुताक्ता तदुत्तजनिकेति ।

Here ends the प्रस्तावना or the Prologue called also आमृख, which generally consists of an introductory dialogue between the सूत्रधार and नटी or one of the actors. After giving an account of the author and his qualifications, it introduces the incidents of the drama. Cf. सूत्रधारो नटीं श्लेते मार्ष वाथ विदूषकम् । स्वकार्यं प्रस्तुताक्षेपि चित्रोक्त्या यत्तदामृखम् । प्रस्तावना वा ॥ दश० III. 8. Also नटी विदूषको वापि पारिपार्श्वक एव वा । सूत्रधारणे सहिताः संलापं यत्र कुर्वते ॥ चित्रैवाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मियः । आमृखं तत्र विज्ञेयं नाम्ना प्रस्तावनापि वा ॥

रक्तपट्टिकान्तपथे परिवृत्त्य. Putting the dress (नेपथ्य) consisting of red garments. अपि नाम,—denotes 'probability or likelihood' and is generally used to express the speaker's desire for the thing to happen, the sense conveyed being 'would that, how I

wish that'. Cf. अपि नामैवमहमप्यात्मनोऽनुरूपं वरं लभेयेति । शा० I. कल्याणिनोः—of those two blessed persons. अभिमतः—Approved, cherished, desirable. वामाक्षिस्पन्दनम्—Throbbing of the left eye. This is looked upon as a favourable augury in the case of a woman. Cf. स्त्रीणां वामाक्षिस्पन्दनस्य शुभमूचकत्वात् । Com.

I. 8. Construe:—वामकेन अपि आन्तरङ्गेन चक्षुषा स्फुरता (सना) कल्याणं विवृण्वता इव दाक्षिण्यं अवलम्ब्यते ।

She means that it is the left (वाम) eye that is really speaking throbbing. It has thus वामकत्व in it, which by its श्लेष or the *double entendre*, means 'the quality of being the left, as also its unkind, unfavourable or wicked (वाम) nature'; and yet by its throbbing which augurs well, it has proved to be possessed of दाक्षिण्य about it, दाक्षिण्य too meaning, 'the quality of being the right, and also, the agreeable, kind aspect'. "There is thus a two-fold विरोध or विरोधाभास here—'Though left, the eye becomes right., and 'though unkind, it becomes kind'. The inconsistency is to be removed by taking दाक्षिण्य to mean favourable or kind, and in the latter by taking वामक to mean left" Bhand. कल्याणं विवृण्वता—Revealing bliss, prognosticating prosperity. आन्तरङ्गेन— 'knowing the innermost or the hidden secret of a thing'. The Com. takes it to mean 'knowing the inner thought in my mind'. (मद्रियाचित्तवृत्तिज्ञेनैव). The eye would however indicate what is going to happen rather than tell the thoughts in the mind of कामन्दकी. स्फुरता—Throbbing. Instr. Sing. of the Pres. Participle of स्फुर्.

चित्तविक्षेपः Excitement of the heart; distraction of the mind. चीर...च्छदां—चीरेण वस्त्रखण्डेन चीवरं सौगतपरिव्राजकवासः तदेव परिच्छदः परिकरो यस्याः ताम्—wearing the dress (परिच्छद) of a Buddhist nun made of tattered rags (चीर). The word चीवर means 'The dress of a mendicant, particularly of a Buddhist mendicant.' Cf. प्रसालितमेतन्मया चीवरखण्डम् । मृच्छ, VIII. पिण्ड...प्राणवृत्तिं—पिण्डपातो नाम बौद्धानां भिक्षाभ्रमेण भोजनं तन्मात्रेण प्राणवृत्तिः यस्याः ताम्— Who maintains her livelihood (प्राणवृत्ति) on the food obtained by begging. V. L. पाणअन्तं i. e. प्राणयात्रा means the same thing— उत्त्व...वग्रहः—उत्खाण्डितः संसाररूप अवग्रहः

मोक्षप्रतिबन्धः यत्र सः— (The self) which uprooted the impediment (अवग्रह) of the worldly life. अवलोकिता is at a loss to know why of all the people this old nun, who should have nothing to do with the worldly squabble, shows so much interest in these two persons.

I. 9. Construe:— यत् सभवान् विधेयविषये मां नियुङ्क्ते तत् स्नेहस्य फलं असौ प्रणयस्य सारः। अथ यदि (मम) सुहृद्ः अभिमतं कृत्यं मदीयैः प्राणैः तपोभिः (अपि) घटेत (तदपि) तत् कृतं स्यात्। सभवान् स पूज्यो भवान् भूरिवसुः— ‘ His lordship, his honour ’ भवत्— joined to अत्र तत्र or स (तद्) always conveys the sense of respect or honour. विधेयविषये— In a matter which has to be accomplished (विधेय). स्नेहस्य फलम्—The reward of friendship. प्रणयस्य सारः— the essence of attachment. She means that it is indeed the height of friendship and the sign of the greatest regard that Bhūrivasu has for her, that he has entrusted her with this delicate task, and she must accomplish it though it may demand the highest sacrifice of her life or of her penance. यदि प्राणैः तपोभिः घटेत—If it is possible to be accomplished or can be effected (घटेत), even with her life or with her religious austerities. For a mendicant, the penance and the merit accruing therefrom was more valued than even life, since it is penance which paves the way for the soul’s emancipation and spiritual perfection. प्राणैरथवा तेभ्योऽपि श्लाघ्यैस्तपोभिर्वा सुहृदभिलषितकृत्यं घटेत यदि सिद्धेत्। Com. They also believed that the merit obtained from penance has its efficacy and could be given for being utilised for securing the desired object. Cf. कियच्चिरं श्राम्यासि गौरि विद्यते ममापि पूर्वाश्रमसंचितं तपः। तदर्धभागेन लभस्व काङ्क्षितं वरं तमिच्छामि च साधु वेदितुम्॥ कुमार. V 50. तत् कृतं स्यात्—It has to be done (even at this cost). Bhand. takes it a little differently. “The sense appears to be the same as in the word कृतिन् ‘ one who has accomplished his object—fortunate ! So here, कृतं स्यात् is equivalent to कृतिनी स्याम् ‘ I shall have gained my object, shall be fortunate, if my friend’s purpose can be accomplished etc.” It is not however necessary to take it that way. With some emphasis she says “It has to be done (कृतं स्यात्) even with the price of my life or penance, if it can be brought about (घटेत) with this price.” Cf. तत्तर्हि निःश्रेयसादव्याधिकं कृत्यं...कृतं निष्पादितं स्यादित्यावृत्त्या योजनीयम्। Com.

विद्यापरिग्रहः—Acquisition of knowledge. **साहचर्यम्**—Association. **अपत्यसंबन्धः**—The union (in marriage) of their children. **आन्वीक्षिकी**—The system of the Nyāya philosophy or Indian logic. **प्रत्यक्षपरीक्षाभ्यामीक्षितस्वार्थस्यानु पश्चादीक्षणमन्वीक्षा**, सा प्रयोजनं यस्याः सा आन्वीक्षिकी अनुमानविद्या न्यायदर्शनवैशेषिकद्विका । Quoted by Bhand. from Com. on कामन्दकी० II. 7. 1. The study of Logic, says the Com. served to make him more skilled in bringing about a secret marriage! Cf. तत्र तर्कच्छलादिनिष्टङ्कनेन तद्भ्यासान्माधवस्य चेरिकाविवाहे कौशलमुक्तम् ।, I. 10. **अप...**प्रतिज्ञा—His promise to join in wedlock the two children, viz. his own son माधव and मालती the daughter of his friend, भूरिवसु. **स्मृतिं नीता** was brought back or revived in his memory. **अलोक...**गुणः—Possessed of uncommon or extraordinary merits. **तद्वृजः**—A son. **प्ररोचनार्थं प्रकटीकृतः**—is shown (प्रकटीकृतः) for being liked by all, or as the Com. suggests, being liked and loved mutually by the two viz. मालती and माधव. Cf. संबन्धेच्छ्रेयसादनार्थं दूनोरन्योन्यानुरागजननार्थम्...। Com. जगद्भर takes it to mean 'For being skilled in the ways of the world' (प्रवृत्तिपाटवार्थम्). **आत्मना**—of his own accord. **चेरिकाविवाहः**—Marriage by stealth, a stolen marriage, the bride being secretly kidnapped from her parents.

I. 11. **नर्मसुहृद्**— A pleasure-companion, an associate in the amusements of a prince. **नृपमुखेन**— Through the king and not directly. The king is asking for the hand of मालती for his friend नन्दन. **तत्सा...**षेधः—तस्याः तरपतिप्रार्थनायाः साक्षात् मुखतः 'न प्रयच्छामी'—त्येव निषेधः—A flat refusal of his request to his face. **शिषः**—Happy, beneficial, in that it would avert the evil of the King's displeasure. Cf. अभिमतमुहृत्संबन्धनृपद्वेषलक्षणेष्टानिष्टप्रतिप्रतिहारहेतुत्वात् । Com. **निरपेक्षतया**—By his i.e. Bhūrivasu's indifference towards माधव. **संवरणम्**—Disguise, dissimulation.

I. 12. **Construe**:—तेन (अमात्येन) माधवमालत्याः तयोः बालत्वात् विवृतभावयोः स्वमतिनिह्वयः विशेषतः कार्यः ।

बालत्वात् विवृतभावयोः—Frank or open-hearted, being very young. Having just commenced the period of their youth, they are bound to be frank in the expression of the feelings (भाव) of their heart, not being able to restrain or conceal them. Cf. बाल्यामिह प्रथमयौवनमुच्यते । तेन युक्तायुक्तविचारविधुरे, आकारगोपनान-

भिज्ञे, मदनज्ञैकवशंवदे, उरुजनमुल्लङ्घ्यापि मनोरथं संपादयितुमुद्युज्जाने... । Com. स्वमतिनिह्ववः विशेषतः कार्यः—He will have to take special care to conceal his mind or his intention from them. He must not directly encourage them by telling them what he cherishes in his mind, as it would lead to the king's displeasure, nor must he thwart them in their efforts to secure their mutual alliance by letting them know that the minister भृग्विष्णु has come to know everything. An attitude of indifference and total ignorance of what is passing under his very nose has to be assumed by him, to conceal his mind from them. Cf. प्रकटीभूतान्यो-
न्यानुरागकुण्ठीभावपरिहारार्थं विशेषतः स्वमतेः प्रच्छादनं कर्तव्यम् । ...तथा सत्यकुण्ठितो-
त्साहयोस्तयोः स्वत एवामिमतसंघटनं सिद्ध्येत् ।

I. 13. Construe:— वत्सयोः तु सार्वलौकिकः अनुरागप्रवादः अपि अस्माकं श्रेयः, एवं हि राजनन्दनौ प्रतार्ये ।

सार्वलौकिकः—Spread among all people, become public. The form is explained as सर्वलोके विद्मिः सार्वलौकिकः । Cf. लोकसर्वलोकादृश ।
पा० सू० V. 1. 43. अनुरागप्रवादः—The talk or the rumour of their mutual love. अस्माकं श्रेयः—Is better for us, is to our advantage. एवं प्रतार्ये—They can be thus deceived or outwitted. The minister outwardly would favour an alliance with नन्दन, the king's favourite, to please the king. On the other hand, मालती's infatuation for मधव, which has become almost a public scandal, will, with his connivance end in a secret marriage between the two. It will thus be a surprise and a shock to the king and Nandana, and as the minister will put it, to himself also ! Thus will he cheat both.

I. 14. The verse describes a shrewd politician, his ways of behaviour, his attitude and the final deception he practises on all. Construe:— बहिः सर्वा...णीयं व्यवहरन् (विद्वान्) तनुनराणि अपि पराम्बुह-
स्थानानि स्थगयति । एकः विद्वान् सकलं जनं कपटैः अभिसंधाय तदस्थः (सन्) स्वान्
अर्थान् घटयति मौनं च भजते ।

बहिः—Outwardly, in the eyes of the people. सर्वा...रमणीयं व्यवहरन्. Behaving in an excellently (प्रगुण) charming manner in his every movement or gesture. आकार is an outward appearance or move-

ment which is likely to give out the innermost thoughts and feelings.

A shrewd man, however, would always put on a cloak of a consistently charming manner to hide the storm of his inner feelings which would not be thus detected on his face or in his behaviour. Cf. तस्य संवृतमन्त्रस्य गूढाकारेङ्कितस्य च । फलातुमेयाः प्रारम्भाः... । रघुः I. तनुतराणि-अतिसूक्ष्माणि-The more subtle or minute. पराम्बूहस्थानानि-परेषां शतृणां अभ्यूहस्य रहस्योत्प्रेक्षणस्य स्थानानि-All occasions or contacts which serve as clues for others to draw their inferences (अभ्यूह) about his motives or plans. स्यगयति-पिधत्ते-Hides, conceals. एकः विद्वान् -The wise man, alone and unaided (एकः) as opposed to all those (सकल) whom he outwits. कपटैः अभिसंधाय-Having deceived (अभिसंधाय) by his intrigues. तटस्थः-Indifferent, unconcerned. घटयति-Effects, accomplishes. मौनं भजते. Observes silence; does not brag about his success and the methods employed by him. वचनोपन्यासेन-By a proposal (उपन्यास) of various (तेन तेन) pleas or pretexts to take him out on the road. संचार्यते-Pres. III Sing. of the causal of चर् with सम्- 'Is made to move or stroll about. धात्रेयी- A foster-sister.

I. 18. Construe:—यद् भवन...स्था मालती रतिः इव भूयः भूयः सविध... रथ्यया पर्यटन्तं माधवं रतिः इव साक्षात् नवं कामं दृष्ट्वा दृष्ट्वा गाढोत्कण्ठा (सती) लुलित-लुलितैः अङ्गकैः ताम्याति इति (कथितम्) ।

The verse describes what लवङ्गिका has told about मालती; how she takes a chance to come up to the high-window of the mansion every time, Mādhava is seen on the street down below, and how observing him often with eyes of love, is filled with longing and pines away for him. In a beautiful manner has the poet painted the homely romantic incident of love which very often begins with such a first sight of the beloved. भवन...स्था-भवनस्य या बलभी-उपरिकुटी-तस्यां तुङ्गं उच्चं वातायनं गवाक्षः तत्र तिष्ठतीति सा- Looking out (Lit. standing) from a high window on the terrace (बलभी) of her mansion. सविध...रथ्यया- By the street near by (सविध). भूयो भूयः- Again and again. For the various suggestions of the significant expressions in the verse Cf. इह रंजिमोर्गोपन्योस्तन माधवस्य निःशङ्क-

संचारो मालिन्याश्च तद्दर्शने परवितर्काभावः सृञ्चिनः । गमने पौनःपुन्येन दर्शनं प्रति दाहर्ष्य-
 सुक्तम् । दर्शने च पौनःपुन्येन तस्या उत्कण्ठातिशय उक्तः । यद्वा प्रथमवीप्सया दर्शनं
 दृष्ट्वातुवृत्त्या प्रथमं रम्यवस्तुचमत्कारेण तत उद्दिद्यमानानुवागनवाङ्कुरेण नेत्रप्रीतियुञ्जते ॥
 द्वितीयवीप्सया सहचरीभिरप्यज्ञाता नयनप्रीतिरुक्ता । नगरीपदेन रथ्याया अनेककैतुकाधार-
 तोक्ता । Com. रतिः—the wife of the god of Love. नवं कामं—The god
 of Love resuscitated or reborn, after his disastrous death from
 god Śiva. गाढोत्कंठा—filled with intense longing (उत्कण्ठा) for
 his love. ललितललितैः अङ्गकैः— with extremely wan or drooping
 (ललित) delicate limbs. V. L. ललितललितैः is also good. It would
 mean, ‘unnerved or spiritless in a manner to be charming’.
 (ललितं यथा स्यात्तथा ललितैः); or ललितं ललितं येषां तानि ‘ whose spiritless
 condition is charming ’ Cf. प्रियायाः सावाधं किमपि कमनीयं वपुरिदम् । शा.
 III. ‘The termination क applied to अङ्ग expresses
 ‘sympathy or pity’ (Cf. अनुकम्पायाम् । पा० सू० V. 3. 76) and
 indicates that the limbs have become emaciated, and this emacia-
 tion in its turn indicates the greatness of her love-anxiety’
 Bhand. ताम्यति—Pines. उत्कण्ठा is thus described: अन्तः संभोगसंकल्प-
 स्तत्तदाशावलोकनम् । अङ्गलानिर्मनोरकिनर्मनोरथविचिन्तनम् ॥ अश्विजानुभुजालम्बिक-
 पोतलमासनम् । प्रसन्नमुखरागश्च स्वेदोष्मा गद्गदा च वाक् । उत्कण्ठानुभवा भावाः कथ्यन्ते
 भावकोविदैः ॥ भावप्रकाशिका quoted by Com. बाढम्—True, it must be
 प्रतिच्छन्दकम्—Portrait, painting. माधवानुचरः—Mādhava’s attendant.
 विहारदासी—The convent maid. विहार—A Jain or Buddhist monas-
 tery. अनेन तीर्थेन—द्वारा उपायेन वा—By this means, medium or channel.
 उपोद्घाताय—प्रकृतकार्यसिद्धिहेतुभुताय अर्थाय. To serve as the first step in
 the cause to be achieved viz. the course of mutual love, to make
 an introduction to the work. V. L. उपोद्घातेन ‘finding an occasion
 for it.’ प्रवृत्त...सर्वं—When the festivity of Madana has commen-
 ced. मत्प्रियाभियोगेन—By this effort or application (अभियोग) of
 yours to achieve my desired object. समा...प्रभावा—Who has
 secured miraculous power of efficacious spells. समासादिनः
 आश्रयः मन्त्रसिद्ध्या प्रभावः यया । श्रीपर्वते—on the श्रीपर्वत or श्रीशैल
 mountain. ‘A holy mountain in the Karnul district, near the
 river K ṛ ṣ ṇ ā, about 120 miles from Hyderabad. The shrine of
 मल्लिकार्जुन, a form of शिव exists on another hillock in the vicinity
 and the two together were probably designated by the name of

श्रीशैल. It is still resorted to by pilgrims' Bhand. कापालिकव्रतम्— 'There was a sect of this name (scattered remnants of which still exist) which worshipped भैरव and चण्डिका i.e. शिव and देवी in their terrific forms, and sometimes offered even human sacrifices to propitiate them. The members of the sect renounced the world and gathered round themselves things of the most ugly and revolting nature. They wore garlands of human skulls...' Bhand. In the dramatic literature, they here always represented as immoral wrecks indulging in all sorts of vile practices and excesses in drinking. Cf. पेया सुरा प्रियतमा मुखमीक्षणीयम् । प्राह्यः स्वभावलालितो विकटश्च वेपः ॥ येनेदमीदृशमदृश्यत मोक्षवर्त्म । मत्तविलास०. कराला— A name of चण्डिका; a terrific form of Durgā. विविध... प्रिया— विविधाः नानारूपाः जीवाः मानुषादयः उपहाराः बलयः प्रियाः यस्याः सा— who likes offerings of various living beings (including human ones). This suggests the incident of Mālātī being given as offering to the goddess. साहसिकानां— of the adventurers or the desperadoes. रात्रिविहारिन्— one who wanders at night. साधकः— one who performs austerities—and practises vows and magic rites to gain miraculous powers of spells. मुण्डधारिन् wearing a garland of skulls. अनुसन्ध्यम्— Every evening. प्रवृत्तिः— News, information. सर्व...संभाव्यते— Because she is महाप्रभावा having acquired strange supernatural powers. समुद्रहनि—Espouses, marries. अत्युदारप्रकृतिः—Possessed of a lofty character; of a noble, elevated character and hence will not stoop down to mean courses of action for the gratification of her desires. The sense of decorum and ideas of morality imbibed by her will not betray her into rash actions. निपुणं—cleverly, skilfully; निमृष्टार्थदूती—A messenger of love, who has been solely entrusted with the task of bringing about the union of lovers, and who thus acts on her own initiative, utilising full well the knowledge she has obtained of the workings of the lovers' minds. Cf. रूढानुरागयोर्धुनोरमिलाषं मनोगतम् । ज्ञात्वा ताभ्यामनादिष्टा तदपेक्षितसिद्धये । या प्रवर्तेत सा प्रोक्त्वा निमृष्टार्थेति केविदेः । निमृष्टः कार्यभरोऽस्यामिति व्युत्पत्तिसंभवात् ॥ कल्पः—व्यापारपद्धतिः— Method, a plan of action. तन्व्ययितव्यः— Has got to be set forth, has to be systematically arranged. She means that in view of the noble trait in the

character of Mālatī, it will be a very difficult task for her to bring about their secret marriage. Very skilfully will she have to prepare Mālatī's mind for this adventure, taking care to see that in her proposals, she would not only not offend her sense of decorum but would persuade her to take up this course of action almost voluntarily. All these considerations have to be looked to before she fixes upon her plan of action in the matter.

I. 16. Construe :—सा कल्याणी तं सुजातं कान्तं शरज्ज्योत्स्ना (सुजातं कान्तं) कृष्टुदं इव नन्दयतु । स च युवा कृतकृत्यः भवतु । विधानुः अन्यो...गुणः वरीयान् व्यापारः फलतु च मनोज्ञः च भवतु ।

The verse gives expression to the benign wishes and blessings of Kāmandakī on the prospective happy union of the two,—a union which would be ideal in bringing the two compatible souls together and would thus be a source of pleasure to all. कल्याणी—The blessed one, the fair-faultless one—निरवद्या or मनोहराकारानुगणशलिसंपन्ना । सुजातं—of a noble birth (with Mādhava) lovely, beautiful (with lotus). Cf. निरश्रकार भ्रमराभिरीनयोः सुजातयोः पङ्कजकोशयोः श्रियम् । रघु० III. 8. कान्तम्—To her lover. The word कान्त, acc. to the Com. means 'a faithful lover who has no marks of other woman's enjoyment on his lip or body!' Cf. अन्यस्त्रीभोगसंभूतं चिन्हं यस्य न विद्यते । देहे वाप्यधरे वापि म कान्त इति कीर्तितः ॥ 'With reference to the lotus, it means 'charming, pleasing.' शरज्ज्योत्स्ना-कृष्टुदमिव—Like the autumnal moon-light which delights (by making it bloom) the white lotus of the night. The moon-light in autumn is well-known for its pleasing aspect. कृतकृत्यः—Lit. one who has accomplished his object; happy, fully satisfied. The Com. understands the word कल्याणी also with reference to युवा, in the sense of 'one who is (to be) united with bliss'—विवाहकल्याणयोगी । It is also possible to understand two different clauses thus :—सा कल्याणी (कृतकृत्या) भवतु, स च युवा कृतकृत्यः भवतु । Cf. सा च कृतकृत्या भवत्वित्ययमर्थोऽर्षौल्लभ्यते तं चकारो द्योतयति । Com. अन्योन्य...निपुणः—अन्योन्यस्य प्रयुगाः अनुयुगाः ये युगाः तेषां निर्माणे निपुणः—Skilled in producing merits which greatly harmonise with each other or which prove complementary to each other. The idea of incompatibility existing in almost all the married couples, the happy one being rare, is

quite common in the Sanskrit Literature. Cf. समानयंस्तुल्ययुग्ं वधूवरं चिर-
 स्य वाच्यं न गतः प्रजापतिः । शा० V. 15 विधातुःवरीयान् व्यापारः फलतु—May the
 Creator's noble effort (to produce such a pair) prove fruitful
 or get its reward (by the union of the two). Cf. परस्परेण स्युहणीय-
 शोभं न चेदिवं द्वन्द्वमयोजयिष्यत् । अस्मिन् द्वये रूपविधानयत्नः पत्युः प्रजानां वितयोऽभावि-
 ष्यत् ॥ रघु० VI 14. मनोज्ञश्च भवतु— And may it prove delightful to all.
 People would rejoice to see the two, who are eminently suited
 to each other, united in marriage. The introductory scene
 which sets forth the general outline including the main theme
 of the play viz. a secret union of the hero and the heroine,
 comes to a close here. It has created an atmosphere full of
 fear and danger, since the king is opposed to this union, while
 भूरिवसु although in favour is not able to do much. The mention
 of the Kāpālikas like Aghoraghanta adds to the grimness of
 this atmosphere. Incidentally the scene mentions all the charac-
 ters of the play, the king, his favourite नन्दन, भूरिवसु and his friend
 देवरात, माधव with his friend मकरन्द and his attendant कलहंस, मालती
 with her foster-sister लवङ्गिका and her friend मद्यन्तिका, the
 sister of नन्दन, as also the helping कामन्दकी with her pupils अवलो-
 किना and बुद्धरक्षिता and her former disciple सौदामिनी of miraculous
 powers to fight the evil spirits like अवोरवण्ट and कपालकुण्डला, the
 votaries of the terrific goddess कराला. It is called मिश्रविष्कम्भक
 as the characters in it speak both the Sanskrit and the Prakrit
 languages. विष्कम्भक or विष्कम्भ is an introductory monologue or
 dialogue so called from its compressing (वि + स्कम्भ्) into a short
 space an account of those secondary incidents of the story
 which are not enacted before the audience, but a knowledge
 of which is essential for comprehending the action of the p^l
 Cf. वृत्तवर्तिव्यमाणानां कथांशानां निर्देशकः । संक्षिप्तार्थस्तु विष्कम्भः । it is
 fold—शुद्ध when in Sanskrit by a middling character or charac-
 ters (मध्यपात्र) and मिश्र when in mixed Sanskrit and Prakrit by
 characters belonging to the middling or lower rank (नीचमध्यमैः).
 It may come, at the beginning of any act, even the first, as it
 is here, (and also in मियदर्शिका) immediately after the प्रस्तावना.

उपकरणं—Materials, accessories. तुलित...माहात्म्यं—तुलितः मकरध्वजस्य अवलेपः येन (माधवेन) सः चासौ रूपविभ्रमेण अवक्षिप्तं मालतीहृदयस्य माहात्म्यं (गाम्भीर्यं) येन सः—He who has humbled (तुलित—slighted, scorned) Madana's pride (for his own personal charms), and who has disturbed (अवक्षिप्त) the firmness or gravity (माहात्म्य) of Mālatī's heart by his graceful beauty. रूपविभ्रम—सौन्दर्यसंपद्धिलास—The grace or charm (विभ्रम) of his beauty. द्रिष्ट्वा—' Luckily, thank God, how glad I am'—an exclamation of joy or gratification.

I. 17. The Verse describes माधव suffering from the effects of love which has taken possession of his heart. अलसं—slow, dull. शून्या—Vacant, lost in thought and therefore unable to perceive outside objects—चिन्तासंततिपरतया ध्यानावधानेन शून्या बाह्यार्थाप्राप्तिणी दृष्टिः । It is described thus :—निश्चला समतारा च ध्यानाद् प्राह्यमगृह्णी । तथा समपटोपेता शून्या दृष्टिरुदाहता ॥ असौष्ठवं—विकलं—Untidy, devoid of beauty, not in good trim. किं नु एतत् स्यात्—What may it be ? What is it due to ? किं अन्यद् अतः अथवा—' Or what other thing than this viz. 'the dictates of Love' ? कन्दर्पज्ञा—The (imperative) command of Love (which is irresistible and which humbles all). भ्रमति—Roams round the world in triumph. विकारिन्—susceptible to the influence (of love), lit. liable to change. ललितमधुराः—Lovely and sweet. भावाः—Objects of beauty. रमणीवदनविभ्रमादयः इन्दूद्यानादयः उद्रीपनविभावाः । धीरता—Mental poise or firmness, defined thus :—चापलेनानुपहता सर्वार्थेष्वविकथना । स्वाभाविकी चिन्तुतिर्धैर्यमित्यभिधीयते । Com. ययानिर्दिष्टः—As mentioned, that is described above.

I. 18. इन्दुसुन्दरमुखी—with a face lovely like the moon (इन्दु). सुचिरं विभाव्य—ऐकाग्रयेण विषयान्तरपरित्यागेन भावनाविषयं कृत्वा, ध्यात्वा—Having thought of her with an absorbed mind for a long time. कथं कथमपि—महता कष्टेन—With the greatest of difficulty. व्यपवर्तते—Returns, comes back. 'The mind that has gone to it and thinks of her alone, comes back to me with a great strain; in fact it runs after her and refuses to return to me.' Cf. गच्छति पुरः शरीरं धावति पश्चाद्संस्तुतं चेतः । शा० I. 34 ; न च निम्नादिव सालिलं निवर्तते मे ततो हृदयं । Ibid III. 2. लज्जां विजित्य—Having overcome the

sense of shame (which should not allow the heart to be so mad after her). विनियं विनिवार्य— Having set at naught considerations of modesty or decorum (विनय). It does not, for instance, behove a gentleman of good breeding to be so reckless in his love. धैर्यं उन्मथ्य— Having extirpated or blown to pieces all fortitude. मन्थरविवेकं (चेतः)—मन्थरः विवेकः यस्य— Whose power of judgment is dulled, whose discretion is congealed. अक्राण्डे— All of a sudden. Cf. इर्भाङ्कुरेण चरणः क्षत इत्यक्राण्डे । तन्वी स्थिता कतिचिद्वपदानि गत्वा ॥ शा० II. 12.

I. 19. Construe:— यद् मदीयं हृदयं तत्संनिधौ अमृतप्लवनाद् इव विस्मयस्तिमितं अस्त...भावं अभूत्, तद् (एव,) अधुना अङ्गारचुम्बितं इव व्यथमानं आस्ते । Mādhava describes the contrast between his feelings of joy in her presence and those of pain or agony in her absence. तत्संनिधौ-तस्याः (मालत्याः) संनिधौ—In her presence, while she was near. विस्मयस्तिमितं—Steadfast or motionless in wonder (at having seen such rare beauty). अस्त्...भावं—विगलितवेद्यान्तं—With all other feelings gone away (अस्तमित—Lit. set, disappeared). आनन्दमन्दं—निरुद्धवृत्त्यन्तरं—Dulled or benumbed with joy (as with snow). अमृतप्लवनादिव— As if after a plunge in (the pool of) cooling nectar. Cf. स्वर्गादधिकतरं निवृत्तिस्यानम् । अमृतहृदमिवावगाढोऽस्मि । शा० VII. अधुना—Now, when she has gone away. अङ्गारचुम्बितमिव—as if enveloped (lit. kissed) by burning charcoal. व्यथमानं—Aching, paining.

ललाटंतपः— ललाटे तपतीति—Who burns the forehead. Cf. असूर्यललाटयोर्दृशितपोः । पा० सू० III. 236. मदन...सुग्वावहं मदनवेदनया विद्यमाना मालती—तस्याः लोचनयोः सुखं आवहतीति—Which gives delight to the eyes of मालती troubled by the pangs of love. उच्छ्व...द्यानस्थ—उच्छ्वसितानां कुसुमानां ये केसराः तैः कषायः शीतलश्च यः आमोदः तेन वासितं सुगन्धीकृतं उद्यानं यत् तस्य— The tree) which perfumed (वासित) the garden with its cool fragrance made astringent (कषाय) with the filaments of the blooming (उच्छ्वसित) flowers. काञ्चनारपादपस्य—Of the Champak tree, the same as कांचन tree. सकल...निवृत्तं—सकलेन नगराङ्गनाजनेन प्रवर्तितः यः महोत्सवः तेन अभिरामा कामदेवस्य उद्यानगता यात्रा, तस्याः प्रतिनिवृत्तं— Come back from the fair (यात्रा) held in the garden of Kāmadeva, and made charming by the festival celebrated by all the women of the city. अन्यादृशं—Differnt, other than (what you were).

changed. अवधारयामि-I observe. मनाक्-Slightly, just a little. अव...गोचरम्- 'Have you fallen within the range of the shafts of Rati's lord?' 'Have you been smitten with love or fallen in love?' अव...रीकः-अर्वेनतं मुग्धं मुग्धगुण्डरीकं यस्य-Whose lovely (मुग्धं) lotus-like face is hanging down.

I. 20. Construe:--(यः) रजस्तमसावृतेषु अन्येषु जन्तुषु, विश्वस्य धातरि, परमेश्वरे च समः सोऽयं चित्तजन्मा प्रसिद्धविभवः खंडु । तव कथंचिदपि लज्जया अपह्लुतिः-मा भूत् ।

रज...वृतेषु-Influenced by the qualities of Rajas and Tamas ; overcome by passions and ignorance. According to Sāṃkhya the three qualities viz. सत्त्व, रजस् and तमस् have their place in everything and its character depends on the proportion in which these three are blended in it. Everything that is pure and good is the result of सत्त्व; रजस् gives energy, enthusiasm, while तमस् represents sloth, darkness, ignorance, misery, and evil inclinations. The gods have सत्त्व in a pre-eminent degree; in man the three contend for mastery; the lower animals have the two latter, and in inanimate things तमस् is triumphant. विश्वस्य...परमेश्वरे च-Love acts equally powerfully, as on ordinary creatures, so on the Creator of this Universe or the Supreme God (Śiva) too. In this, he refers to the story of Brahma's incestuous passion for his own daughter, while in the case of Śiva, although the legend of his burning Madana to ashes is well-known, he allowed himself later to be under Love's influence by consenting to marry Pārvatī with whom he is inseparably blended even physically ! चित्तजन्मन्-चित्ते जन्म यस्य सः-Mind-born; an epithet of the God of Love. Cf. मनसिज, मनोभू etc. प्रसिद्धविभवः-Whose power is too well-known; this should be understood as a predicate. He means to say that the all-powerful God of Love has struck the blow and when mighty beings like Brahmā and Śiva have bowed down to his dictates, there is nothing for which Mādhava should feel ashamed, if he too has succumbed. Cf. शंभुस्वयंपुङ्गवो हरिणेक्षणानां येनाक्रियन्त सततं गृहकर्म-दासाः । भर्तृ० शृ० I. Cf. नास्ति खल्वसाध्यं नाम भगवतो मनोभुवः । ...न चायं केनापि प्रतिह्लयितुं शक्यते । का वा गणना सचेतनेषु । अपगतचेतनान्यपि संपट्टयितुमलं यद्यस्मै

रोचते । का० I. अपहृतिः— Hiding, concealing. मा भूत्— A remnant of अभूत् (Aorist III sing. from the root भू) with the augment अ elided because of the Prohibitive Particle मा, the sense being that of the Imperative, 'Let not be.' अव...कौतुकः— अवलोकितया जनितं कौतुकं यस्मिन् सः— In whom curiosity (to visit the temple (आयतन) of love was aroused by अवलोकितया. उल्लसित...रमणीयस्य-उल्लसितः यः मन्दिनायाः आमोदः इव मधुरः परिमलः, तेन आकृतानि सकलानि मिलन्ति अलिपटलानि, तेषां संकुलेन आकृतितानां मुकुलानां आत्रव्यः, ताः एव मनोहराणि आभरणानि, तैः रमणीयस्य—Adjective to अङ्गनभूः or the courtyard of the temple; which was lovely by the charming ornaments (आभरण) as it were, of the lines (आवली) of Bakula buds (मुकुल) pressed (आकृतित) by the overwhelming swarms (संकुल) of all the rows of bees collected there (मिलत्), having been attracted by their wafted (उल्लसित) fragrance sweet as wine. संकुले— A noun meaning, 'throng, flock'. Cf. महतां पौरजनस्य संकुलेन विघटितायां तस्यां etc. Ibid. आमोद and परिमल mean the same thing, viz. 'perfume, fragrance'. Compounds like these, unusually long, mar the beauty of the narration. आलवालं— Basin of a tree. यद्च्छया— By chance, without any effort. निरन्तरनिपतितानि— Fallen thickly without leaving any gap (अन्तर) in between. विद्मथ...हराः— विद्मथया रचनया मनोहराः— Charming by its skilful arrangement or weaving of the flowers. स्रज्— A garland. संचारिणी ..न्तिका— A fine metaphor on Mālatī! She is imagined to be 'a fluttering flag (वैजयन्तिका) of Madana moving about (संचारिणी) proclaiming his triumph over the whole world. मकरकेतन— With Makara or a shark as his emblem; an epithet of the God of Love. Cf. मकरध्वज, मीनकेतु etc. गर्भभवनात्— From the inner hall. उज्ज्वल...भावा-उज्ज्वलया विद्मथया मुग्धया च नेपथ्यविरचनया विभावितः कुमारीभावः यस्याः सा—Whose virgin state could be inferred (विभावित—guessed) from her skilful adjustment (विरचना) of the dress (नेपथ्य) bright and beautiful (मुग्ध). मुग्ध— Lit. 'child-like' 'pretty, charming.' Her pretty gaudy dress, without any veil to obscure her charms was indicative of her maidenhood. Cf. कुमारीत्वेनावगुण्टनपटाद्यभावात् तदुन्नयनम् । Com. महानुभावप्रकृतिः— Of a noble form, of a dignified bearing. Cf. अहौ

महानुभावः पार्थिवो दुष्यन्तः । शा० III. अनुभाव means 'prowess, dignity, majestic lustre'. अत्युदारपरिजना—With her lovely retinue. Com. takes उदार in the sense of 'polite, courteous; 'splendid or charming' may, however, be a better sense. Cf. ततो वसन्तोद्धारसमये तस्या उन्माद्यित्-रूपं प्रेक्ष्य— । शा० I. तथाहि ते शीलमुद्धारदर्शने तपस्विनामप्युपदेशतां गतम् । कु० V. 36. कापि— 'Some one, I do not know who she was till then'. It is the first time माधव sees her, although she had seen him from her terrace-window so often.

I. 21. With a touch of poetic inspiration, the romantic lover describes the fascinating charms of his idol of love, 'the phantom of beauty'. रामणीयकनिधेः— of the treasure of beauty; or as the Com. takes it, of a treasure in the form of beauty. रामणीयकमेव निधिः । रामणीयकं— रमणीयस्य भावः, acc. to the Pāṇini's sūtra योपधाद्भूत्सोत्तमाद्भुञ् । V. I. 132. अधिदेवतां— The presiding Deity, the guardian angel. The idea is that Beauty has been treasured up in her, as it were, for safe custody, she being a Divinity and not a human being! सौन्दर्य... ननं— सौन्दर्यसाराणां समुदायः, तस्य निकेतनं— A veritable abode or residence (निकेतनं) of all objects that typify the acme of Beauty in this Universe. He means that all beautiful objects have been stored up in her as it were. Cf. सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन । सा निर्मिता विश्वसृजा प्रयत्नाद् एकस्यसौन्दर्यदृष्टक्षयेव ॥ कु० I. 49. रूपोच्चयेन मनसा विधिना कृता नु । शा० II. 9. The last two lines should be construed thus :—हे सखे, नियतं इन्दु...ज्योत्स्नादि तस्याः कारणं अभूत्, मदनश्च वेधाः (अभूत्) । नियतं— Indeed, to be sure, certainly. कारणं— The cause, that is the material cause (उपादानं) out of which she is fashioned. इन्दु...दि— (Soft and lovely objects) like the moon, the nectar (सुधा), the lotus-fibre and the moon-light. These have served as the material for the production of her form and not the clay and the other elements from which we mortals have been moulded ! मदनश्च वेधाः—And the creator (वेधाः) was Madana, the God of Love himself, (and not ब्रह्मा, the old jaded professional God of Creation) because she is so captivating. Cf. अस्य मोहनयत्नेन मोहनपटुकामजन्यत्वोत्प्रेक्षणात् । Com. The same idea is very beautifully expressed by Kālidāsa, cf. अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रे

नु कान्तिप्रदः । शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ॥ वेदाभ्यासजडः
कथं नु विषयव्यावृत्तकौतुहलो । निर्मातुं प्रभवेन्मनःहरमिदं रूपं पुराणो मुनिः ॥
विक्र० I.

प्रणयिनीभिः—(By her maids) who made a request to her
(to go and collect flowers). प्रणयः means 'request'. Cf. उचितः
प्रणयो वरं विहन्तुम् । माल० III. अनुचरी—A female attendant. अविरलं..
दिनीभिः—अविरलः क्लृप्तमानां संचयः तस्य अवचयलीलायां दोहदः विद्यते यासां ताभिः—
By them who were full of eagerness (दोहद) to enjoy the
sport of collecting (अवचय) the thick clusters of flowers.
दोहदः—A longing or craving, particularly of a pregnant woman.
अभ्यर्थ्यमाना—Being requested. उद्देशः—Region, place. Cf. अहो प्रचात-
सुभगोऽयमुद्देशः । शा० III. महा...जन्मनिः—महद् भागधेयं यत्र एतादृशं जन्म यस्य ।
or महता भागधेयेन जन्म यस्य—who was so lucky to be born (having
the good fortune of being loved by such a beauty). भागधेयं—
Luck, fortune ; the word is obtained like नामधेय and रूपधेय, by
the addition of धेय to the word भाग with no change in its
sense, however. Cf. भागरूपनामभ्यो धेयः । वार्तिक on V. 4. 25. बहु...मानं
Developing (उपचीयमान) within for so many days. मन्मथ...विकारं—
A change wrought in her by the agonies of love. मन्मथ ' the
tormentor of the mind ' (मनः मथनानीति) is an epithet of the
God of Love. Cf. मदनो मन्मथो मारः प्रद्युम्नो मीनकेतनः । अमर०

I. 22. Construe :—अङ्गं परि...म्लानं, परि...नाभिः कथमपि क्रियासु
प्रवृत्तिः (आसीत्) । कपोलः च अभि...पाण्डुः (संजातः) निष्कलङ्कस्य हिमांशोः लक्ष्मीं
कलयति । Her languid body, a feeling of inertia, and the pale
white cheek are being described as the symptoms of Love
burning within. परि...म्लानं—परिमृदिता या मृणाली, तद्वत् म्लानं—Faded or
grown languid like a crushed lotus-stalk (मृणाली). क्रियासु
प्रवृत्तिः—Application or inclination for various (necessary)
activities. परिवारप्रार्थनाभिः—(only) by the requests or persuasive
words of her attendants. She herself felt like sitting in one
place brooding, and doing nothing. Not only her mind but
even her body refused to move because of mental and physical
exhaustion due to love. अभि...पाण्डुः—अभिनवः करिणः दन्तस्य च्छेदः,
तद्वत् पाण्डुः—White (पाण्डु) like a piece of an elephant's tusk, newly
cut off. A piece of ivory freshly cut off is certainly more white,

as it has not been soiled with dust. निष्कलङ्कस्य हिमांशोः—of the moon (Lit. the cool-rayed one if he be) spotless. कलङ्क refers to the dark spot on the moon. The moon, if he has to serve as the उपमान for the white cheek, must be imagined to be spotless. Cf. उदयति हि शशाङ्कः कामिनीगण्डपाण्डुः । मृच्छ० I. लक्ष्मीं कलयति—Takes or possesses the splendour (लक्ष्मी).

अमृतवर्तिरिव नयनयोः—Like a pencil of nectar to the eyes. Nectar is supposed to be extremely cooling and gratifying. वर्तिः (an eye-salve) is used for cooling the eye. Cf. वर्तिर्नयनाञ्जनलेखा Com. Speaking of सीता, राम uses the same expression in the उत्तर०. Cf. इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयोः । निरतिशयं—Unsurpassed, unexcelled. निर्गतः अतिशयः यस्मात् तं । अय...शलाका—A rod of magnet or precious load-stone (अयस्कान्त). Cf. उमास्त्रेण ते यूयं संयमस्तिमितं मनः । शंभोर्येनध्वमा-कष्टमयस्कान्तेन लोहवत् ॥ कुमा० II. 59. किंबहुना—‘But what is the use of describing this at such a length? Why say more, if it is not going to help me in any way?’ Cf. किं बहुवेत्यनेन सखेदनिः-श्वासमूचनम् ।

I. 23. His love, he says, is going to end in bitter disappointment which means misery and ruin to him, and yet such is fate! संताप...नाय—Only (to suffer) great misery of continuous torment. संनतिः—Continuity. तस्यां आसक्तं—Is attached to her, is fixed on her. अनपेक्षितहेतु-न अपेक्षितः न विमृष्टः हेतुः आसक्तौ निमित्तं बाह्योपाधिरूपं येन—which stands in no expectation of gaining any purpose, with no motive in view.’ He means that attachments are formed for obvious motives in this world. As for him, he has none for which he should be drawn towards her, and yet he feels so much for her. It may also be taken to mean ‘without any cause, with no reason’. He cannot account for his passion for her. Why should he feel so much attached to her is a question for which he has no answer. शुभं...अशुभं च—Does or ordains good as also bad things in the life of a creature. सर्वकषा-सर्वं कषतीति-सर्वहरा—Which touches or affects all, all-powerful. When reason stops, when no explanation could be found, man resorts to the last alternative, viz. Fate. For similar ideas, cf. को नाम पाकभिमुखस्य जन्तोर्द्वाराणि देवस्य पिपातुमीष्टे । उत्तर० IV. अथवा भवि-

नशानां द्वाराणि भवन्ति सर्वत्र । शा० I. अथवा भवितव्यता खलु बलीयसी । Ibid. VI. निमित्तसव्यपेक्षः—व्यपेक्षया सहितः सव्यपेक्षः । निमित्ते निमित्तेन वा सव्यपेक्षः । बाह्योपाधि-सापेक्षः or बाह्यहेतुव्यपेक्षः—Depending on external circumstance or motive and not on the inward call of the heart. Note the use of two च s. to denote inconsistency. विप्रतिषिद्धं—Opposed, contradictory. He means that there is an inherent contradiction in the very idea of Love, a quality of the heart or the soul within, hanging on outward circumstances, causes or motives—we have here Bhavabhūti's philosophy of Love, which to him is an ennobling sentiment, almost divine.

I. 24 आन्तरः कोऽपि हेतुः— 'Some inward mysterious (आन्तरः) cause ' ; what it is exactly and how it works, cannot be described. पदार्थान् व्यतिषजति—Brings or draws the (two objects) together, binds them together. He means that the two hearts are attracted and enamoured of each other, by some inner force which indeed is inscrutable ! न खलु.....श्रयन्ते—Affections or attachments do not depend on outward circumstances. True love has its origin in far deeper and subtler forces of the soul and not in the outward agreeable physical charms which are but momentary. In an attachment, therefore, where only the pleasing exterior predominates love comes to naught and ends in despair; nay, it is not Love at all, but a fleeting fancy, mere passion, or ' mental infatuation ' (चेतोर्विकृति—कुमा० III. 69.) as Kālidāsa put it. For similar views of the Poet cf. अद्वैतं सुखदुःखयोरनुगुणं सर्वास्ववस्थामु यद् । विश्रामो हृदयस्य यत्र जग्सा यस्मिन्नहार्यो रसः । कलिनावरणोप्ययात् परिणते यत्सहसारे स्थितं । भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥ उत्तर० I. 39. पतङ्गस्य—Of the sun. पुण्डरीक—A lotus-flower, especially a white lotus. हिमराशिः—The same as हिमांशु is the ' Moon having cool rays.' चन्द्रकान्तः—The moonstone, supposed to ooze when in contact with the moon's rays. द्रवति—melts, oozes—त्वत्सरोधापगमविशद्वैश्रन्द्रपादैर्निर्शयि । व्यालुप्यन्ति (अंगुलानि) स्फुटजललवस्यन्दिनश्रन्द्रकान्ताः ॥ मेव० II. 6. For his theory of inward attraction, he gives these two as illustrations drawn from the world of inanimate objects. What of human beings, when the Law operates even on inanimate objects !

I. 25. Construe :—अथ तस्याः तदा अन्यो...चतुरेण सखीजनेन मं सप्रत्यभिज्ञं इव अवलोक्य सः अयं ' इति स्मितः...धुराः कटांक्षाः मुक्ताः ।

अन्यो...रेण—(By her friends) clever in (reading) the feelings of each other. They could easily guess how the two were disposed towards each other. They of course knew Mālatī's fondness for him, and now they saw how he too reacted at his first sight of her. सोऽयं—'It is *he*, the same young man who was the object of Mālatī's special attentions'. सप्रविलासं ईरयित्वा—Saying this with a graceful movement of their eye-brows. The causal of ईर् 'to go' has the sense of 'Speaking or uttering', generally with the prep. उद्. Cf. उद्ग्यामासुरिवोन्मदानामालोकशब्दं वयसां विरावः । रच० II. सप्रत्यभिज्ञं इव—'As if with recognition of me. It appeared from their looks that I was not a stranger to them. There was not अभिज्ञा 'cognition or knowledge for the first time' but प्रत्यभिज्ञा, that is 'recognition or knowledge of an object already cognised or known'. स्मित...मधुराः—स्मितस्य मधुरा मधुराः—Sweet (glances) because of the nectar of smiles. उत्ताल...वलीकं—This and the following one are adverbial compounds going with परिवृत्य—उत्तालाः कम्कमयानां तालिकाः, तामिः तरलाः बलयावलयः यस्मिन् कर्मणि यथा तथा (परिवृत्य)—In a manner in which the rows of their bracelets dangled in their loud (उत्ताल) clappings (तालिका) of lotus-like hands. उत्वस्त...मुखरं—उत्वस्तानां मतानां च कण्ठहंसानां विभ्रमः तद्वत् अभिरामं चरण-संचरणं, तेन झगझगायमानानां मञ्जरीणां मञ्जु रसितं, तेन अनु-विद्धः मेखलाकलापगतानां कलकिङ्किणीनां रणत्कारः, तेन मुखरं यथा स्यात् तथा—Re-sounding with the chiming sound of the tinkling (कल) small bells on their girdles, mingled (अनुविद्ध) with the sweet sound, (रसित) of the anklets jingling in their foot-steps charming like the graceful movement (विभ्रम) of the frightened (उत्वस्त) in-toxicated swans ; झगझगायमान—' Producing a jingling sound ; ' the form is a Present Part. from an onomatopoeic root (झगझगायते) which imitates the actual sound. मञ्जीरः—तूपुरः—An anklet. मञ्जु- Sweet, agreeable. किङ्किणी—सुद्वण्टिका—A small bell. मेखलाकलापः—A girdle-zone. भर्तृदारिका—A mode of address by which a princess or a girl of high rank is addressed by her servants. दिष्ट्या वर्धामहे—

‘ We prosper in our good luck, we deserve to be congratulated. ’
 द्विष्टिः—good luck. V. L. द्विष्ट्या वर्षसे—‘ You are lucky, we congratulate you ’. कोऽपि कस्यापि—some one (माधव) belonging to some one, (मालती). Note the clever playful manner in which they show Mādhava to Mālatī, as one would say in Marathi, in a similar situation, ‘ इथ कुणाचं कुणीतरी आहे ’. V. L. कोऽपि कस्या अपि वल्लभास्तिष्ठति, where the sense is made too plain. अङ्गुली...विलासन—With a graceful movement of their petal-like (दल) fingers. Cf. एष वातेरितपल्लवाङ्गुलीभिः त्वरयतीव मां केसरवृक्षकः । शा० I, where the tender leaves of the tree serve as the उपमान for the fingers. आख्यातवच्यः—Told about me ; pointed at me. हन्न—An exclamation of joy. प्रागनुसंगस्य—Of love pre-conceived or already entertained. उद्भेदः—Out-burst, exhibition, manifestation. सरस...बन्धिनी—सरसः रमणीयश्च अनुबन्धः विद्यते यस्याः सा—Having a lively delightful theme. अनुबन्धः—‘ What follows, the contents, the topic ’.

I. 26. Construe:—अत्रान्तरे उत्पलाक्ष्याः तद् वाग्मि...चित्र्यं उल्ल... भ्रमं भूरि...कारं अपास्तैर्धर्म विजयि किमपि मान्मयं आचार्यकं आविरासीत् । Mādhava describes, how after he was shown to her, she displayed, although involuntarily, those various amorous gestures and movements that come to a girl instinctively under the influence of love. वा...चित्र्यं—वाचः विभवाद् अतिवृत्तं वैचित्र्यं यस्य तद्—whose wonderful variety transcends or excels the power of speech. वैचित्र्यं—charming variety, strikingness to be observed in her glance, gait or other bodily movements. All these, he says, are beyond his power of description in words. उल्लसितविभ्रमं—In which was uppermost a great perturbation or mental confusion. विभ्रमं refers to ‘ the peculiar flurry of the mind under the influence of love and in the presence of the lover. Cf. यच्चित्तवृत्तेरनवस्थितत्वं शृङ्गारजो विभ्रम उच्यतेऽसौ । भेदात्रयस्तस्य मदात्रुबन्धकार्कश्यसंज्ञाः कथिता विदग्धैः ॥ Com. उत्पलाक्षी—उत्पले इव अक्षिणी यस्याः सा—Whose eyes were like lotuses. V. L. आयताक्ष्याः—the broad-eyed one. भूरि...विकारं—भूरि प्रचुरः सात्त्विक-विकारः यत्र तत्— In which was betrayed a variety of physical reactions (विकार) caused by the dominant internal feeling (सत्त्व) of love. It is supposed that love in its intensity produces various effects on the body, such as perspiration, numbness, horripila-

tion, change in voice, tremor, pallor, tears and swoon. Cf. सञ्चेत्कटे मनसि ये प्रभवन्ति भावाः । ते सात्त्विका निगदिताः कविभिः पुराणैः ॥ ते च-स्वदः स्तम्भोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः । वैवर्ण्यमथ प्रलय इत्यष्टौ सात्त्विका मताः ॥ अपास्तवैर्यै-अपास्तं वैर्यं येन तद्-Which threw away all her firmness of mind. विजयि-*triumphant, conquering.* मान्मयं आचार्यकं-*The lessons taught by Love, the supreme teacher (आचार्य).* आचार्यक is explained as आचार्यस्य कर्म, acc. to पा. सू. योपधाद्गुरुपोत्तमाद्गुञ् । V. 1. 132. Cf. मन्मथ एव हि कुमार्जिनस्यात्यन्तापरिचितनादात्मिको दयिमान-विविधविलासशिक्षायामाचार्यः । तस्याचार्यकं विविधशृङ्गारचेष्टाशिक्षाप्रावीण्यम् । Com. किमपि-अनिर्वचनीयं-Which cannot be explained. आविः आसीत्-प्रकटीभूतं-Was manifest. The verse describes what is technically called the विलास of the नायिका. Cf. इह श्लोके विलास उक्तः । यद्वाह । दयिताव-लोकनादौ विशेषोऽङ्गाक्रियामु यः । शृङ्गारचेष्टासहिते विलासः समुद्गतिः ॥ Com.

1. 27. And now he describes her varied glances with which she looked at him-glances which, as he says in the next verse (1. 28), quite unnerved him and captivated his heart. अहं विविधं आलोकितानां पात्रं अप्रवृत्तम्-I became an object or a target of her looks (आलोकितानां) in a variety of ways (विविधं). The glances are विविध or varied, the target being the same, like the arrows falling on it from different sides or angles. स्तिमित-विकसितानां-Steady and expanded. " When they fell on me, they got fixed and steady, and then expanded to observe me fully as it were. " उन्मीलनान्तरमेव पुरोवर्तिनि मयि निपत्य दर्शनलाभेन तत्रैवविषये निश्चलानाम् । ततो विकसितानां विषयगताशेषविषयग्राहिणाम् । विकसितदृष्टिविकारो यथा- 'विकासिते यद्विषये विशेषमवगाहते ' इति । Com. उल्ल ... लताना-विषया-स्वाद्यजन्मानन्दभावनया उल्लसन्ती किञ्चिद् उच्छ्रवसन्ती भ्रुः लतेव येषु तेषाम् । with the creeperlike eye-brows up-turned. Such a glance is indicative of rapture at the side of the lover, and is technically called कान्तादृष्टि, defined thus:—हर्षप्रसादजनित कान्तात्यर्थं समन्मथा । सभ्रुश्लेषकटाक्षा च शृङ्गारे दृष्टिरिष्यते । मसृणमुकुलितानां-मसृणानां अनुगमपेशलानां ततः सुखपारवश्यान्मुकुलितानां अनुन्मीलितानाम् - Glistening or sparkling (with love's lustre), and half-closed (in the relish of delight). It can also be understood in the sense of 'softly closed'. Cf.

सुखभावनया मसृणं मन्दं यथा भवति तथा मुकुलितानाम् । एतेन दर्शनजनितानन्दसंपत्त्यर्थ-
वसानं सूचितम् । Com. अनेन विकृणिताख्यदृग्बिभारः सूचितः । ' भागत्रयस्य संकोचो
विकासस्त्वपरस्य च । यस्या दृष्टेर्विलक्षणे तद्विकृणितमुच्यते । प्रान्त...भाजाम्-पुनर्दर्शन-
सुहृया प्रति अपाङ्गप्रदेशे विस्तारभाजां विसृत्तराणां सम्यगाश्लिष्टविषयाणाम्—Stretch-
ed at the corners (to view him once again). प्रति...पाने-प्रति-
नयनस्य तद्वलोकनाय प्रहितस्य मन्त्रस्य निपति आभिमुख्येन युगपद्रूपस्थाने—' At my
gaze, i. e. when I looked into her eyes. ' किञ्चिदाकुञ्चितानाम्—
' slightly contracted ', they were half-averted from my gaze
because of bashfulness, without leaving the object completely.
लज्जया दर्शनेत्सुकतया च किञ्चिद्...मुद्रितानाम् । ' अपाङ्गभागसंकोचो यत्र तत्कुञ्चितं
भवेत् । Com.

1. 28. अलस...मन्दैः— (By her side-glances) which were
slow (अलस), turned (वलित), pretty, full of love (स्निग्ध), steady
(निष्पन्द) and dull (मन्द). Cf. लज्जया लसैर्मन्दैः । कौतुकेन वलितैश्चलितैः ।
अथ मुकुलनेन मुग्धै रग्धैः । प्रीत्या स्निग्धैः रूपदर्शनाद्भूताचिन्ताभ्यां निष्पन्दैरनिमेषैः ।
पुनः कोऽयं द्रष्टव्य इति विषादान्मन्दैः । Com. अलसवलितं can also be taken to
mean ' cast slowly ' अलसं मन्दं यथा तथा वलितैः । अधिक...तरैः—तथा
प्रथमदर्शनापेक्षया अधुना विशेषदर्शनादाधिकं विकसता अन्तर्वैस्मयेन स्मेरा मुग्धा तारा
येषां तैः— In which the pupils were dilated prettily through
an increasing internal wonder. स्मर—' Expanded, dilated '.
प्रस्फुरत्पक्षमतारं यन्तस्मरमिति कथ्यते । Construe the last two lines thus :—
अशरणं मे हृदयं पक्षमलाक्ष्याः कटाक्षैः अपहृतं अपविद्धं पीतं उन्मूलितं च । अशरणं—
विद्यते शरणं यस्य—Helpless. पक्षमलाक्षी—पक्षमले अतिसांद्रपक्षमाले अक्षिणी यस्याः
सा—With eyes having lovely eye-lashes. कटाक्ष is a ' side-glance '.
अपाङ्गे तारविक्षेपः कटाक्ष इति कथ्यते । अपविद्धं—Pierced. पीतम्—Was drunk.
उन्मूलितं—Uprooted.

The poet's fancy of the heart being snatched per force,
pierced, drunk and uprooted suggests the idea of a cocoanut
being plucked, pierced with sharp instruments, drunk and the
inside kernel taken off. Cf. विदग्धो यथा कश्चिन्नालिकेरतनोऽन्तःफल-
मपहृत्यायःशूलेनापविध्य सरन्ध्रं कृत्वा तदन्तःसलिलं निपीय तदन्तःसाग्मुन्मूल्य
भक्षयति, एवं कटाक्ष अपि माधवादेव तरोर्मनःफलमपहृत्य गाभीर्यधैर्यादिना दृढं
प्रथममपविध्य सक्षतं कृत्वा तदन्तर्गतं लज्जाविनयविवेकादिकं क्षतविवरनिर्गतं निपीय.

तावताप्यनुत्तत्वाच्चैतन्व्यलक्षणं मूलमुन्मूल्याप्रसन्नित्येवं नारिकेरफलसमाधिरुक्ता । Com. Of. अलसबालिनैः प्रेमाद्रिर्द्रुमुहुर्मुकुलीकृतैः । क्षणमभिमुखैर्लज्जालोलैर्निभेषपराङ्मुखैः ॥ हृदय-निहितं भावाकृतं वमद्भिरिवेक्षणैः कथय सुकृती कोऽयं मुग्धे त्वयाद्य विलोकयन्ते ॥ अमर० 4. सर्वा...गमायाः—Who was appealing to the heart in every way i. e. in her every movement and gesture. सर्वैः आकारैः अवयवसंस्थान-दृग्विलासाङ्गवलनादिभिः । Every thing of hers was so pleasing. संभा...संधिना—‘ By her motive (अभिसंधि) which clearly implied her intense passion (for me)’. He means that her glances, her gestures, in fact her everything clearly indicated what her motive was, or what they were driving at, and this plainly suggested that behind it all there was burning within a great passion for him. अभिसंधिः—Motive, aim, purpose. विधेयीकृतः—Subjugated, enthralled. पारिप्लवत्वं—धैर्यभ्रंशं—Excitement, perturbation. निहोतुकामः—निहोतुं कामः यस्य सः—Who has a desire to conceal. प्राक्प्रभृत—Already begun. बकुलदामन्—A garland of Bakula flowers. यथा कथंचित्—‘Somehow, with great difficulty (as my heart was elsewhere)’. अवशेषः—The remaining portion. मिलित...परिवाग-मिलितः चेत्रशास्त्रपाणिः वर्षवरप्रायः पुरुष-परिवारः यस्याः सा—Whose male retinue, chiefly consisting of eunuchs armed with staves and weapons had collected (round her). वर्षरः—A eunuch, an attendant on the women’s apartments. Men for these responsible duties were always recruited from the class of eunuchs, pigmies or ugly and fiercelooking men of wild tribes. गजवधूः—‘ A female elephant ’, indicates Mālatī’s high social status. हस्तिनीसमारोहणादिना महावंशजत्वेन मालत्या उत्तम-स्त्रीत्वं सूचितम् ।

I. 29. Construe:—तदा पक्षमलाक्ष्या यान्या मुहुः वलित-कन्धरं आवृत्त... निभं आननं वहन्त्या मम हृदये अमृतेन विषेण च दिग्धः कटाक्षः गाढं निखातः इव । As she went away, she turned round her lovely face and threw a piercing side-glance at him. He fancies it was smeared both with nectar and venom since although pleasing it cut him to the quick ! मुहुः वलितकन्धरं—वलित कन्धरा यस्य तद्—परिवर्तितश्रीवम्—With its neck turned round frequently (मुहुः). आवृ...निभं—आवृत्तवृत्तं आवर्जित—नालं यत् शतपत्रं ततो निरतिशया भा यस्य तद्—Like (निभं) a lotus on its stem (वृत्त), twisted round (आवृत्त). दिग्धः—Smeared, anointed. अमृतेन च विषेण च—With nectar because it has given

me a new life, as it were, and yet because of the poignant agonies which I feel, it appears, it was smeared with poison too. Cf. पतनसमये निरातिशयानन्दजनकत्वादिदानीमपि जीवनहेतुत्वाच्चाद्युतेन दिग्धः । दूर्विषहविप्रयोगवेदनाहेतुत्वाच्च विषेण दिग्ध इति द्रष्टव्यम् । गाढं निखातः—Has been planted deep (into the heart). The idea of an arrow driven deep into the target is underlying in the fancy. Cf. मन्मथो धन्वी तामेव धनुर्लतामाधाय तत्कटाक्षमेव नाराचं मन्मनसि लक्ष्ये कदाचिद्दृश्यनुद्धरणीयं निखानवानिति समाधिः । ततः प्रभृतिः—Since then.

I. 30. Construe:—गः (विकारः) परि...तीतः सक...पयः, यः पुनः अस्मिन् जन्मनि अनुभवपथं न गतवान् (सः) कोऽपि विकारः विवेकप्रध्वंसात् उप...गहनः अन्तः जडयति च तापं च कुरुते । कोऽपि विकारः—Some sort of an internal affection ; some mental trouble. परिच्छेदानीतः—परिच्छेदं अतीतः—Which transcends or is beyond exact definition. इयानितावानित्यवधारणात्मकं ज्ञानं परिच्छेदः । तदतीतः तदविषयः । सक...पयः—Which cannot be the theme for proper expression ; any amount of words would fail to describe it. अविषय—Lit. beyond the range of, not the proper object of. अस्मिन्..गतवान्—Which was never, in this life of mine, experienced by me. विवेकप्रध्वंसात्—After shattering my judgment or power of reasoning. उप...गहनः—उपचितः प्रवृद्धः यो महामोहः दृढो भ्रमः तेन गहनः विषमः—‘Intensified or deepened on account of increased (उपचित) infatuation’. Infatuation too is occasioned by loss of judgment. This is the stage of उन्माद defined thus :—
उन्मादो विरहोत्थो य अतस्मिंस्तद्प्रहाप्रहः । सर्वस्थासु सर्वत्र सर्वथा सर्वदा मनः ॥
तद्गन्तं तत्कथाह्लादि प्रद्वेषीष्टानपीतरान् । दीर्घं मुहुर्निश्वासिति निष्ठत्यनिमिषेक्षणः ॥
विहारकाले रुदति क्रन्दति ध्यायति क्षणम् । ग्लान्तिं सन्दते स्वस्मिन् हसति स्तौति मुद्यति ।
इत्युन्मादजा भावा कथिता नात्यकोविदः ॥. अन्तः जडयति च तापं च कुरुते—‘Both benumbs and burns or torments me at the same time ; stupefies and afflicts me.’ There is thus जाड्य or numbness of spirits as also the feverish heat caused by Love. A feeling of inertia, dullness or stiffness is what is meant by जाड्य, and the Com. cites the following to explain it:—जाड्यमप्रतिपत्तिः स्यात् सर्वकार्येषु सर्वदा । इष्टानिष्टं न जानाति सुखदुःखं न वान्ति च । प्रश्नं न किञ्चित् प्रब्रूते न शृणोति न पश्यति । हाहेति भाषणाकाण्डहृंकाराश्रित्याङ्गता । कारयैवैवर्ण्यनिश्वासस्तम्भ-
स्पर्शानभिज्ञता । एते जाड्यमभावा मीनकेतनमानिताः ॥ तापं or संज्वरं also is a feeling of burning within ; ‘अविषद्यो मनस्तापः संज्वरः परिकीर्तितः । येनाङ्ग्या—

रतदीपध्वे विजुटस्त्रिव भाव्यते ' ॥ Note the विरोध, (this verse being given as an illustration of विरोधालंकार by मम्मट) between जडयति, which by डलयोः सावर्ण्यम् would be जलयति, signifying the cooling or freezing effects of water, and तापं कुरुते which implies the fire-effects ; but the depth of Mādhava's love and the consequent anxiety render both consistent. ' Bhand. Cf. जाड्यमनिशीतलद्रव्यसंश्लेषात् स्तब्धत्वम् । तेन जडयति । ... तापं च तनुत इत्युक्ते विरोधप्रतीतिः । शैत्यस्वभावस्य तापहेतुताविरोधात् । Com. अत्र जाड्यतापयोर्विरोधः । औत्सुक्यात्तदभावः । का० प्र० टीका.

I. 31. The same effects of stupefaction and affliction are being described in this verse also. परिच्छेदव्याक्तिः—निर्णयाभिव्यक्तिः, परिच्छेदेन ' घटोऽप्यं घटोऽप्यमित्यवधारणात्मकेन सम्यगनुभवनं कृता व्यक्तिः—Clear or definite perception. पुरःस्थ—' Standing in front; under my very eyes. ' अभ्यस्ते—वारंवारं अनुभूते—Cognised often, known already, familiar. अत... विरसं—तया भावः परमार्थभावः ' The true or real condition '. न तथाभावः अतयाभावः—Unreal or incorrect condition. तेन विरसं विपर्यस्तं (स्मरणं)—Disappointing because of its unreality or incorrectness. The memory too has failed, since what he recollects has either no existence or far from being correct. संतापच्छेदः—Cutting i. e. removal of heat. हिमसरसि—In a cooling pond or lake. निष्ठाशून्यं—निर्वहणेन शून्यम् । कंचिदर्थमनुसंधातुमुपक्रम्य मध्य एव तस्याव्यन्तविस्मरणात् प्रक्रान्तनिर्वहासमर्थम् । Deprived of fixity or steadiness in its attention on any particular object, because ' there is nothing that engages or interests it and thus it rambles. ' किमपि आदिखति—' Draws vague lines. ' ' A person whose mind is busy in the contemplation of something not present, has often his fingers or toes mechanically engaged in drawing lines. The external activity shadows forth the real internal activity. ' Cf. लिखन्नास्ते भूमिं बहिर्घनतः प्राणद्वयितः । अमरु० 2. also cf. पुरमनन्वया गोत्रस्खलनचकितोऽहं नतमुखः । प्रयुक्तो वैलक्ष्यात् किमपि दिखितुं नैवहतकः । स्फुटो ग्वान्यासः क्षयनपि स ताड्यः परिणतो । गता येन व्यक्तिं पुनरवयवैः सेव तरुणी ॥ अमरु० 51. अभिष्वङ्गः—Attachment, affection. किं निषेधयामि—' Shall I forbid or denounce ? '

I. 32. मा मूमुहत्—The Aorist form अमूमुहत् (from मूह् causal) has lost its augment अ, because of the particle मा. ' Should not infatuate or make mad. ' अनन्यजन्मा—स्वचिन्तैरुयोनिः—न अन्यस्मात् जन्म यस्य सः—' Born of no other, self-born, an epithet of the god of Love. मली...

घना-मलीमसेन विकारेण घना छन्ना-Clouded by an evil or dark passion. मलीमम् means 'dirty, sinful.' Cf. पयः श्रुतेर्दृशायितार ईश्वरा मलीमसा. मादृते न पद्धतिम् । रघु० III. 46. निरर्थकं-निर्गतः अर्थः यस्य तद्-Useless, purposeless, vain. जृम्भितगुणः-who has far advanced in his activity, who has fully manifested his might. विजृम्भमाणगुणा विरहिजनप्राणहारिणा व्यपरा यस्य । Com. takes this in this additional sense-जम्भितः बलयितः गुणा ज्या यस्य सः-who has bent the bow-string (to strike the arrow). नव-यौवनं च-And fresh or budding youth, (which is prone to lose sight of the consequences). Com. understands जृम्भितगुण with reference to नवयौवन also. It is not necessary, however, since 'budding youth is quite enough along with the love that has deeply operated to render dissuasion useless.' Bh. Compare the remarks of कविञ्जल in a similar situation with reference to his friend षण्डीक. आतिभूमिमयं गतो न शक्यते निवर्तयितुम् । इदानीं निरर्थकाः खलपदेशाः । काद० I.

अन्वयः—Family. सखीकदम्बकात्- From the group (कदम्बक) of her friends. वारयोषिद्—A courtesan. It sounds rather strange that a courtesan although her foster-sister, was with her as her friend who enjoyed her utmost confidence ! नेर्दयसी—Feminine form of the comparative of अन्तिक near ! कुसुमा-व्याजं... Under the pretext (व्याज) of the flower-garland, making it as an excuse to speak to me'. महाभाग, सुश्लिष्टगुणतया etc. The speech that follows has a double meaning. Apparently it describes the garland and the skill with which it has been woven ; but indirectly it is intended to convey to Mādhava the suggestion of Mālati's fondness for him and the happy prospect of their union. सुश्लिष्टगुणतया-सुलग्नसूत्रत्वेन—(i) By the fact that the thread runs smoothly or evenly through the flowers ; (ii) By the virtues of the two, so befitting (सुश्लिष्ट) each other. एष वः सुमनसां संनिवेशः—(i) This your arrangement or adjustment of the flowers (सुमनस). (ii) This blending together i. e. Union of you two, having noble minds (शोभनं मनः येषां). कुतूहलिनी— (i) Full of curiosity ; (ii) full of eagerness for you.' कुसुमेषु व्यापारः—(i) The skilful (action of) weaving the flowers (कुसुमेषु) ; (ii) The working of Love, the flower-arrowed one (कुसुमषु). तस्यां अभिनवः विचित्रः—(i) To her

(this weaving of flowers is)—full of novelty and wonder ;
(ii) (Love's working is) to her quite new and strange. अभिनवोऽ-
भूतपूर्वः । विचित्रः विविधविकारकारित्वेनाश्रयजनको वा । V. L. तस्याः अभिनवः etc.
'wonderful and varied are her dealings with flowers.' 'कृतार्थता
Fruitfulness. वैदग्ध्यस्य Of the skill, both of Mādhava and the
creator. फलवृ—Bear fruit, be rewarded. निर्माणरमणीयता—The charm
of creation (of the garland and of the two). विधातुः—Of the
creator (of माधव and मालती, as also of the garland). सरसः—
(i) while still fresh, (अम्लान एव) ; (ii) full of the sentiment
(रस) of love. कण्ठा...र्षितां—(i) The high value (महार्थता) of resting
on the neck of मालती ; (ii) The precious reward of embracing her
(with his arms) round her neck. Of. चंद्रपीड's speech—देवि, जानामि
कामरतिं निमिनीकृत्य प्रवृत्तोऽयमाविचलमंतापत्न्यो व्याधिः । ..इच्छामि देहदनेनापि
स्वस्थामब्रवती कर्तुम् । उत्कम्पनीमनुकम्पमानस्य कुसुमेषु पीडया पतितामवेषमाणस्य
पततीव मे हृदयम् । अनङ्गदे तनुभुते ते भुजलने । काद० I. वैदग्ध्यम्—The clever-
ness of speech, what he has already said before (वाचि विदग्धता च
I. 4.). मदनुयुक्ता—Questioned by me. प्रमूतिः—Offspring, issue, daughter.
प्रसादभूमि—The object of her favours. दिष्ट्या विलसितम्—How fortu-
nate, the flower-armed god himself has acted or played (success-
fully in this case). अपर्याप्तिः बहुमातस्य—'limitless or unbounded is
her respectability or honoured status,' because she is the daughter
of the minister भूरिवसु, and not an ordinary girl. किंवदन्ती—Rumour.
किं वदन्ति अरयां सा । अनुरुध्यमानः—Being pressed or importuned.
आभिनविष्टया दृशा—'With my eyes ardently fixed (on मालती)'.
अभिनविवेश means 'uncontrollable deep attachment.' बलीयान् ग्लवु मे
अभिनवेशः । जा० III. विह्वस्तता—Distraction, confusion, bewilderment.
Of. गमापरित्राणविह्वस्तयोधे संनानिवेशं तुमुलं चकार । रघु० V. 49. विषम...मेव-
विषमं विरचितः एकभागस्य अन्तः यस्याः ता—'just as it was unevenly woven
at the end of one of its parts.' The *irregular* weaving was being
more appreciated because love for मालती was the distracting
factor at the bottom. बहु मन्यमाना—Admiring, thinking highly of.
यात्रामङ्गप्रचलित—Moved away at the end (Lit. break) of the fair. विवटिता-
Disjoined, separated. सुस्मिष्टं—*is easily explainable, fits well.*
प्राक् प्रवृद्धः—Already grown deep or intense. त्वन्निबन्धनः—*त्वन्निमित्तकः—*
You (alone) being its object or cause (निमित्त). महाभागधेयाः कुमार्यः—
Girls of high fortune or noble birth. अन्यत्र आसक्तचेतसः भ्रुत्वा

अपरत्र न चक्षुरागिण्यः—Having already fixed their hearts on one, they do not love to derive pleasure for the eyes by looking at another. Heart's love for one and the gratification of eyes by the handsome looks of another is never the case with girls like Mālatī. She must have seen you before and therefore loves you. The Com. quotes the following in this connection. कुरीना गुणवत्यश्च कुमार्यो भाग्यभूषणाः । ईदृशास्त्वयशोदोषभाजनं नैव जातुचित् ॥ यद्यन्यासक्तचित्ता सा न चक्षुस्त्वयि पातयेत् । मनोऽन्यत्र दृगन्यत्र चेटीनां नोत्तमस्त्रियाः ॥ also compare अन्यं मनुष्यं हृदयेन कृत्वा । अन्यं ततो दृष्टिमिराह्वयन्ति । अन्यत्र मुञ्चन्ति मदप्रसेकं । अन्यं शरीरेण च कामयन्ते । मृच्छं० IV. 16.

I. 33. Makaranda mentions some incidents that would lead one to infer Mālatī's love for his friend.

Construe :—तस्याः सखीनां अन्यो...दृशां कस्यापि कोऽपीति निवेदितं धात्रेयिकायाः चतुरं च वचः त्वयि प्राग...चिह्नम् (स्तः) । अन्यो...दृशाम्—स एवायमिति निर्धारयितुं परस्परमुखावलोकनेन संमिश्रदृष्टीनाम्—Exchanging (Lit. mingling) their glances with one another (to signify that it is the same young man who has caught their friend's (fancy). निवेदितं—Telling the words they spoke. इदं च—to be construed with प्रागनुरागचिह्नम्— And this too i. e. the picture is an index or proof (चिह्न) of her pre-conceived love. The picture has been drawn even before she came to the Temple of love for the festival. प्रसन्नप्रायः—Almost plain or clear (प्रसन्न); almost true.—माध...जनं—The motive or the purpose (प्रयोजन) which Mālatī has at heart in drawing Mādhava's portrait. सर्वथा समाश्रसिहि—“ Take heart by all means (सर्वथा). Looked at from all aspects, there is every reason to hope for the best, since all these indications definitely point to one fact that she loves you wholeheartedly, and therefore the union is possible”.

I. 34. Construe :—या भवतः नयनयोः कौमुदी तस्याः सुजन्मा भवान् अपि मनो... बन्धुः । यस्मिन् (संगमे) विशिश्च मदनश्च कृताभियोगः तत्संगमं प्रति हे, सखे सशयः नास्ति । नयनयोः कौमुदी—The moon-light of the eyes. Cf. अथेष्टितं भर्तुरपस्थितोदयं सखीजनोद्वीक्षणकौमुदीमुत्सवम् । रघु० III. 1. मनो... बन्धुः—मनोरथबन्धस्य बन्धुः—A friend (बन्धु) of her desires cherished (बन्धु) by her, a friend who would satisfy her desire. A dear

friend to build hopes on. विधिश्च मदनश्च—Both Fate and Love actively work in favour of this union. कृताभियोगः—One who works or puts in effort (अभियोग). द्रष्टव्यस्वरूपा—Whose form is worth seeing द्रष्टव्यं स्वरूपं यस्याः सा । चित्रवर्तिका—a painting-brush.

I. 35. Mādhava while attempting the portrait of Mālatī, is handicapped by the tears gushing forth in his eyes, by the stiffness of his limbs and by the quivering and perspiring fingers—all due to love. बाष्पम्—The gushing flood of tears. दृशोरुद्धमं निरयति—Blocks the vision, obstructs the function (उद्गम) of the eyes. उद्गम means प्रचार or 'functioning.' V. L. दृशावुद्गतः 'the coming flood of tears obstructs the eyes'. तत्सं...जडिम—नस्याः संकल्पेन उपहितः प्राप्नोति जडिमा यस्य तद् (गात्रं)— In which has been en-gendered languor or dullness by fancies about her. स्तम्भमभ्येति— Becomes stiff or motionless. जाड्यस्तम्भो यथा—क्रियास्वपाटवं जाड्यं चिन्तोत्कण्ठाभयादिभिः । स्तम्भश्चेष्टाप्रतीघातो भयगगामयादिभिः ॥ Com. सद्यः स्विद्यन्—सद्यः तद्रूपस्मृतिश्रणे एव स्विद्यन्—Perspiring immediately. अवि...लीकः—अविरतोत्कम्पेन लोलः चञ्चलाः अङ्गुलयः यस्य सः (पाणिः)—Whose fingers become unsteady (लोल) by unceasing tremor. लेखाविधिषु—In the activities of painting. नितरां वर्तते—Is greatly (unsteady). नितरां—adv. 'exceedingly' very much. These ideas are common enough, especially with Kālidāsa. Cf. स्विन्नाङ्गुलिचिनिवेशः रेखाप्रान्तेषु दृश्यते मलिनः । अशु च कपोलपतितं दृश्यमिदं वर्तिकोच्छ्वासात् ॥ शा० VI. 15. न च सुवदनामालेख्येऽपि प्रियामसमाप्य तां । मम नयनयोरुद्गाप्यत्वं सखे न भविष्यति ॥ विक० II. 10. त्वामालिख्य प्रणयकृपितां धातुरागैःशिलायां...अस्त्रैस्तावन्मुदुरुषचित्तैर्दृष्टिरालुप्यते मे...॥ मेघ० II. 38. व्यवसितः—Employed, engaged.

I. 36. A love-poem has been written by Mādhava at the bottom of the picture—a poem that describes the glorious day in his life when he beheld Mālatī for the first time. नवेन्दुकलादयः—Objects like the new or the crescent moon. प्रकृतिमधुराः—Sweet or charming by nature. मनः मद्यन्ति—Which fill the mind with rapture, make it mad with joy. विलोचनचन्द्रिका—The moon-light of the eyes. नयनविषये याता—Fell on my eyes, lit. came within the range of the eyes. जन्मनि...त्सवः— That in my life was the one occasion of the great.

est joy (महोत्सवः) ' This stanza has been quoted in the काव्यप्रकाश as containing the fault of ' self-contradiction ' (व्याघात). Moon-light and such other things are of little worth to माधव, and still he speaks of मातृनी as ' बिलोचनचार्द्रिका, ' अवेन्दुकलादयो ये प्रत्यप्रशस्तप्रायाः स एव चन्द्रिकात्वमुत्कर्षार्थमारोपयतीति व्याहृतत्वम् ।' Bh.

कलहंसक, पद्मनुसारेण etc. V. I. कलहंसक, चार चोर पद्मानु etc. य एव... मालत्याः—य एव यन्निर्मितं च मालत्या लिखितं माधवस्तनेव तदर्थमेतत्कण्ठाविनोदार्थमेव मालती च लिखिता । For the same reason (i. e. for diversion) by Mādhaba also has the picture of मातृनी been drawn, for which reason she had portrayed him before. दर्शितकृतं—दर्शितं फलं येन यस्य वा—Has shown its fruit, that being mutual love ending in the union of both. इंद्रशयुवद्वयनिर्माणं विधातुः शिव्यकौशल्यं अनयोर्न्योन्यानुगमप्रकर्षणं दर्शितकृतं जातम् । परिणयरूपा परिणतिरिवेतः परमाश्रिता । Com. अत्र वस्तुनि—In this matter (of the portrait). मदनस्य सुचरितं—अन्योन्याकृतिनिर्माणहेतु-परस्परानुगमलक्षणं—This good work of the God of Love viz. the portraits drawn by each other indicative of mutual love. प्राप्तवसरं—प्राप्तः अवसरः यस्य तद्—Whose occasion has come, proper or fit for the occasion. खरतरकिरणः—Having very fierce rays. महस्र्द्रीधितिः—The thousand-rayed god, the Sun. सम्याय.—An obscure word meaning 'House, abode'. संख्याय. गतिवेशे च संवत्तत्रि च च्छयते । मेदिनी.

I. 37. The effect of the Sun's heat on the cheeks painted with saffron is being described. Construe:—मुग्धाक्ष्याः कपालकुङ्कुमानि परिजनवारमुन्दरीणां तत्रात... वैदग्ध्यं घर्मा...वर्तनैः इदानीं जहति । कपालकुङ्कुमानि—The paintings in saffron on the cheeks (of मालती). घर्मा...वर्तनैः—घर्माग्भसः स्वेदजलस्य विसरः विन्दुसमुहः तस्य विवर्तनैः प्रसरणैः—By the rolling down (विवर्तन) of the stream (विसर) of the water of perspiration (घर्म). परि... मुन्दरीणां (वैदग्ध्यं)—of the female courtozan attendants. तत्रा... दग्ध्यं—जहति—तत् तदा मया दृष्टं प्रातःकालं विहिता विचित्रा या चमत्कारकारिणी पत्रलेखा पत्ररचना तत्संचन्धि वैदग्ध्यम्—Loses i. e. wipes away without leaving any trace, that skill with which the creeper-like paintings were drawn (by the female attendants) in the morning. Women in ancient days used to decorate their persons, chiefly the bosom and the cheeks with creeper-like lines in saffron or other such cosmetics like musk, sandal juice etc. called technically पत्राली or

पत्रावली or पत्रभंग. Cf. कपोले पत्राली करतलनिरोधेन मृदिता । अमरु० 81. कम्पूरीवपत्रभङ्गानिकगे मृष्टा न गण्डस्थले । शृ० वि० 7- वैदग्ध्येनोपरिचितं स्तनयोर्गं कपोलयोः । उन्मादं नयनयोर्यत्तस्यादकुलेपनम् । Com. The Com. understands these paintings to be on the cheeks of attendant courtesans, and not on those of मालती, who ' being maiden, was not expected to have this bodily decoration !' मालत्याः कन्यात्वेन पत्रावल्याभावात् परिजन...सुन्दरिणा इत्युक्तम् । But ' it does not at all look well that Mādhava should be thinking of मालती's attendants instead of मालती herself. Besides the patra-lekhas mentioned seem to have been drawn on the cheeks and not on those parts of the body on which married women are generally represented to have them. ' Bh.

I. 38. In his love's fervour, like the यक्ष of the मेघदूत, he requests the wind that has embraced her in his course, to favour him with his touch. उन्मी...बन्धो-उन्मीलाद्भिः मुकुलैः करालः दन्तुः यः कुन्दकोशः ततः प्रश्च्योतन्तो घना मरुन्दाः तेषां गन्धस्य बन्धो-Associated with the fragrance of the thick honey-drops dripping (प्रश्च्योतन्तः) from the Kunda bunches, indented or bristling (कराल) with the blooming buds. ईष...चना-ईषत् प्रचल-विश्रान्तवशात् किञ्चिच्चञ्चलं लोचने यस्याः सा-Having slightly tremulous eyes. विरडे पवनस्य दुःसहत्वेन इनस्ततः श्लिप्तेत्राम् । Com. ईषत् may be taken with आलिङ्गन ' gently embracing. ' ननाङ्गी-पीवरकुचभरिण विरहग्लान्या वा नतं अङ्गं यस्याः सा-Bent or drooping in body. Cf. स्नोकनघ्रा स्तनाभ्याम् । मेघ० II. अङ्गमङ्गम्-Every limb of my body. Cf. वाहि यतः कान्ता तां स्पृष्ट्वा मामपि स्पृश । त्वयि मे गात्रसंस्पर्शश्चन्द्रे दृष्टिसमागमे ॥ Com. आलिङ्गयन्ते गुणवति मया ते तुषाराद्रिवाताः । पूर्वं स्पृष्टं यदि किल भवेदङ्गमेभिस्तथेति । मेघ० II 40. This is the विलाप condition of the lover, defined thus :— इह दृष्टमिह क्लिष्टमिहागतमिह स्थितम् । इह निर्वृतमत्रैव शयितं चाप्यलं-कृतम् ॥ एवमादीनि वाक्यानि विलाप इति कथ्यन्ते ॥...आस्ते क्वचित् क्वचित् शेने क्वचिन्निन्दति नन्दति । इतश्चेतश्च रथयां रोति भ्राम्यति धावति ॥ एवं विलापजा भावा मनोभववशात्तुगाः ॥

I. 39. Construc :— हन्त एष अनवग्रहः स्मरः अचिरेण वैकु...रुणः कटोरः कूटपाकलः कलमं इव सुकुमारकार्यं माधवं कथं अभिहन्ति । अनवग्रहः—अप्रतिबन्धः—Irresistible, impetuous. अचिरेण वैकु...रुणः—विकृते दोषत्रयं, विकृतसंबन्धि विषतः वैकृतविषतः उद्विक्तदोषत्रयपरिणतिरूपः क्षान्तिपातको उवरः, स

चासौ दारुणश्च—‘Instantaneously grown intolerable on account of the development of some serious malady.’ वैकृत—‘Serious illness, distemper, a changed condition or woeful plight caused by the disturbance of bodily humours.’ विवर्तः—अन्यथावस्थानं—Change, development. अचिरेण is to be taken with वैकृत...दारुण. कलमः—A young elephant. कटोरः कूटपाकलः—अतितीव्रः हरितवातज्वरः—A fatal or malignant bilious fever; written also as कूटपालक.

I. 40. विवर्तमानां—Moving about in various illusive forms assumed by her. प्रतिभासमात्रशरीरतया स्फुरन्तीम् । The sense attached to विवर्त by भवभूति, is not that of ‘illusion,’ but of परिणाम, ‘a developed or changed form’, as curds of milk, or a wave or bubble of water. इतः इतः—Here and there. The Com. explains the significance of each and every word thus :—कदाचित् कर्णान्निक्-मागत्य रहस्याख्यानसस्पृहामिव, पर्यायेण पार्श्वद्वये मदीयचाहुसंस्पर्शरोमाञ्चकंचुकितैक-पयोधरं निवेदुषीम्, अन्यद्वा पुरनोऽभिमुखमुपविश्य...प्रौढवनितावन्मामनुनयन्तीम्, श्रणान्तेर पञ्चान्मां मन्दसंचारमागत्य मन्त्रयने पिधाय कराभ्यां ‘काहं कयय’ इति मां विनो-दयन्तीम्, कदाचिदसौ किमन्यां वा निरन्तरं निध्यायति मामेवेति विचारयितुमन्तः प्रवि-शन्तीम्, तत्र च...वनितान्तरशंकया बाहिर्निर्गत्य चेलाञ्चले गृह्यमाणामपि बलाद्-पसरन्तीम्, कदाचिद्योगिनीमिव परिगृह्य बहूनि शरीराणि परितः परिवृश्य मामनेक-प्रकारेर्विलासैरानन्दयन्तीम्—इति स्वमनोरथविजृम्भणप्रपञ्चनप्रकारः । Com. उद्बुद्ध...निभं-उद्बुद्धं विकसितं मुग्धं कनकाब्जं सुवर्णपद्मं, तन्निभं (वक्त्रं) like a lovely blooming golden lotus. आस...दृष्टि—आसक्ता च निर्यगपवर्तिता च दृष्टिर्यस्य यत्र वा—(The face) with its eyes turned round (अपवर्तिता) obliquely and fixed on me. Com. takes आसक्त to mean आसक्ति, आसक्तेन आसक्त्या (अपवर्तिता)—Through passion. For the idea in this verse, cf. प्रासादे सा दिशि दिशि च सा पृष्ठतः सा पुरः सा । पर्यङ्के सा पथि पथि च सा तद्वियोगातुरस्य । हंहो चेतः प्रकृतिरपरा नास्ति मे कापि सा सा । सा सा सा सा जगति सकले कोऽयमद्वैतवादः ॥ अमर० 102.

I. 41. परिमथी—सर्वतो मथनशीलः—Crushing. कोऽपि देहदाहः—क्रेनापि अविदितनिदानः मदनज्वरः—A burning fever which is peculiar; which cannot be diagnosed. प्रसरति—Spreads or rages (through the body). करणानां प्राहकत्वं—इन्द्रियाणां स्वस्वविषयग्रहणशक्तिः—The power of perception belonging to the senses. प्रमोहः—The stupor. निरयति—obscures, arrests. रणरणकविकृद्धिं विभ्रत् (हृदयं)—Subject to or suffering from an

ever-increasing anguish (of love). रणरणकः—Uneasiness or torment caused by love. आवर्तमानं—मदनानलेन क्वाथयमानं—‘Boiling’; it may also mean ‘whirling’. Cf. भ्रमिषु कृतपुटान्तर्मण्डलावृत्ति चक्षुः—प्रचलितचतुर्भ्रताण्डवैर्मण्डयन्त्या । उत्तर० III. 19. अन्तःज्वलति—Blazes within. तन्मयत्वं धनेः—Becomes full of मालती, is wholly absorbed in her (मालतीतादत्म्यं धने).

† The first Act is called बकुलवीथी or ‘Bakula wreath’, because the garland of Bakula flowers woven by Mūdhava plays an important rôle in the development of love between the hero and the heroine. वीथी is also a type of one-act dramas defined thus—नानारससमायुक्ता संधिद्वयविभूषिता । अर्थप्रकृतिभिः पूर्णा स्यादेकाङ्का तु वीथिका ॥ त्रिभिः पात्रैः प्रयोज्येयमुत्तमाधममध्यमैः । कर्तव्या नायिका चात्र शृङ्गारद्वयसंयुता ॥

Act II

The Second Act opens with an Introductory Scene in the **धवलपृष्ठ** mansion of **Mālatī**, where her two maid-servants are conversing about the incidents of the I Act and their sequel. The day is the same as that of the first Act, within a few hours after they have come back with **Mālatī** from the garden of the Love's temple.

संगीतशालापरिसरे—In the vicinity (परिसर) or on the premises of the concert-hall. **अव...तीया-अवलोकिता द्वितीया यस्याः सा-**‘With अव० as the second,’ in her company. **मन्त्रयन्ती**—Talking, discussing. **लव...साप्रतं संप्राप्ता**—This gives us an indication of the time of II Act, viz. an hour or two after the incidents of Act I. **परावर्तमानमेव**—Even as (एव) she was returning, (without giving her rest to do anything else). The Com. reads **परापतन्तीम्** ‘coming in haste,’ and adds **कृतकार्यत्वेन सत्वरमागमनं भूतधर्मः । उपर्यलिन्दकं-उपर्यलिन्दकः** must be taken to be equivalent to **उपरितनः अलिन्दक-** ‘The upper terrace, or the terrace on the upper story’, and that **Mālatī** did go there is shown by **लवङ्गिका**’s later remark ‘**अवलोकिते, इत इत एतेन सोपानेनावतरावः । संकथा**—Talk, conversation. **आत्मानं विनोदयति**—Regales or diverts herself, tries to find relief or pleasure to herself. **आश्वासः** Relief, consolation. **सन्निशेषदर्शनेन**—By a closer view (of माधव). **प्रभवतिः**—‘Has power or is lord over, is master of.’ The root प्र + भू in this sense governs the genitive. **निजस्य कन्यकाजनस्य**—‘Of his own daughter’. Apparently he means that **मालती** is as much his (king’s) daughter as she is his own, and he can therefore dispose of her in the way he likes; indirectly, however, he suggests that the King’s authority in such personal matters would extend only to his own daughters and that he should better keep his hands off his (that is, the minister’s) daughter **मालती**. **आमरणं**—Till death. **हृदयशल्यं**—A dart in the heart, a rankle giving poignant pain to the heart; because it will be a case of unrequited love, as she will never be able to marry **Mādhava**. **भगवतीत्वं**—Her nature i. e. her (supernatural) power as a **भगवती** or

a Buddhist nun leading a spiritual life of penance. असंबद्धमनोरथा-असंबद्धाः मनोरथाः यस्याः सा—Entertaining chimerical wishes, such as can never be fulfilled. प्रवेशकः—An Introductory scene serving the same purpose as the विष्कम्भक, only with this difference that the characters taking part in it are exclusively of an inferior class speaking the Prakrit dialect. It must come between two acts, thus unlike the विष्कम्भक, its existence in the first act is not possible. Cf. तद्देवानुदानोक्त्या नीचपात्रप्रयोजितः । प्रवेशोऽङ्कद्वयस्यान्तः शेषार्थस्योपसूचकः ॥ दश० I. 118. The present scene tells us that कामन्दकी is informed of these incidents by मकरन्द, that लवङ्गिका returning from the garden with the Bakula wreath is now closetted with मालती, that कामन्दकी will see मालती, in the interests of both माधव and मालती, while a sort of set-back is also anticipated in the King's intervention to secure मालती for his favourite नन्दन. The Main Scene of the Act begins now, with लवङ्गिका narrating what happened after मालती left the Garden. A similar scene we have in the मृच्छकटिक, II Act, where मदनिका has a talk with वसन्तसेना on the same theme. Cf. (ततः प्रविशत्यासनस्था संतकण्ठा वसन्तसेना मदनिका च ।) वसन्तसेना—हञ्जे. तदो तदो । ततस्ततः । She presupposes an earlier narration of events, viz. her approach to Mādhava and a request made by her for the Bakul garland. एकरुपार्थ...बद्धा—Unevenly bound i. e. woven in one part. त्वमेव अपराध्यासि—You alone are at fault (and not he), since you were the cause of his distraction. मुग्ध...लाङ्गः—Having a dark complexion of the body like tender (मुग्ध) grass. विहस्तीकृतः—विग्नौ हस्तौ यस्य सः—Lit. whose hands are cut off or overpowered; distracted, confused. आश्वासनशीला—disposed to give encouragement or cheer up the spirits of another; always optimistic. ननु भणामि etc.—She means that when मालती herself has witnessed with her own eyes how he was gazing at her with eyes of love, she should not be charged with giving her false hopes. मन्दः...भ्रमाभ्यां (लोचनाभ्यां)—मन्दमारुतेन उद्वेलत् यत् प्रफुल्लं पुण्डरीकं, तस्य इव विभ्रमः ययोः—Which possess the charm or grace (विभ्रम) of a full-blown lotus moved by a gentle breeze. प्रथमा...स्तुताभ्यां—प्रथमं भारब्धा या बकुलावली, तस्याः विरचनायाः अपदेशः तेन संयमिताभ्यां (अन एव) बलात्करणेन विस्तृताभ्यां—‘ Which were forcibly

expanded (because) restrained (संयमित) under the pretext of weaving (to a finish) the Bakula garland already begun.' When he had this occupation on hand it would have appeared improper to leave it off unfinished and sit staring at her. His eyes therefore were held down by the garland, and yet when he wanted to look at her, he had per force to dilate them at the corners, that he may both look to the garland and observe her as well. It is a sly glance of Mādhava that is being described by the poet. विजृ . दग्धं- ग्जृम्भमाणः यः विस्मयः तेन स्तिमितः दीर्घपर्यन्तेषु यः परिवर्तनाविलासः, तेन ताण्डविना या भ्रूता, तथा विडम्बितः अनङ्गशारङ्गस्य विभ्रमः, तेन विदग्धं यथा तथा (अवलोकयन्) - (Looking) cleverly, as his eye-brow imitated the grace of Cupid's bow, being made to dance (ताण्डवित) by the playful movements (of the pupils) upto the long corners dulled through increasing wonder. परिवर्तनाविलासः- V. L. परिचित्रणाविलासः- ' The charm of restraining the corners.' स्तिमितः-निष्पन्दीकृतः- ' Made slow or immovable.' The pupils of the eyes are rendered immovable through wonder. विडम्बित-Imitated. Cf. अतिष्ठदालीढविशेषशोभिना वयुःप्रकर्षेण विडम्बितेश्वरः । रघु० IV. 52 गारङ्गः- The bow. The eye-brow, especially of a beautiful woman is often compared to the Cupid's bow. Cf. तस्याः शलाकाजननिमित्तैव कान्तिर्ध्रुवोरायतलेखयोर्या । तां वीक्ष्य लीलाचतुरागमनङ्गः स्वचापसौन्दर्यमदं मुमोच ॥ कुमा० I. 17. भेदाद् ध्रुवोः कुटिलयोरतिलोहिताक्ष्या । भ्रमं शरासनमिवातिरुषा स्मरस्य ॥ शा० V. 23. प्रत्यक्षीकृतः- Was seen with her own eyes. स्वाभाविक- Natural, in-born. Perhaps such ways of looking are just natural to him ; in that case, says मालती, she is deceived into these false inferences of his love ! मुहूर्तसंनिधायिनः जनस्य-Of a person who is (lucky to be) near him just for a while. विप्रलम्भयितृकाः- Deceiving, misleading. संभावयति - Thinks, conjectures. त्वमपि...नर्तितासि- A fine retort indeed ! She means that the side-looks of माधव were as much natural as were the graceful flutterings of मालती ! In both the cases Love was the Inspirer. असङ्गीतकं नर्तिता- ' Made to dance without the accompaniment of music'. Dancing did require the aid of music, vocal and instrumental. The graceful movements of Mālatī under the embarrassing eyes of her lover are represen-

ted here as dancing. अन्तरिते—Screened, obscured from view. तस्याः हस्तीकृतम्—स्यासकृतम्—Were kept with her (that she may show it to him). प्रियनिवेदिका—Communicative of good news. संतापितस्य संतापकारिणः—Himself tormented (by you), and causing you (equal) torment. दुर्लभः...चित्तस्य—दुर्लभः यः मनोरथवेशः, तेन दुःसहः यः आयासः, तेन इद्व्यमानं चित्तं यस्य सः—नस्य—Of him whose heart is being consumed by the unbearable torment (आयासः—trouble) of an unattainable desire entertained (at heart). क्षणमात्रनिर्वापकं—Cooling or soothing him just for a moment. हृदयस्य अनासङ्गः—‘The indifferent or unconcerned attitude of (my) heart’. She wonders at the sceptical attitude of her mind in refusing to be convinced of Mādhava’s love even when these definite indications of his love viz. her picture drawn by him are there! अनासङ्ग is the opposite of चिन्तासङ्ग or ‘the attachment (आसङ्ग) of the mind’, which marks the second stage in the progress of love, and follows नयनप्रीति, or a feeling of delight at first sight. The first stage was there already, then why not the second, when there is definite encouragement (आश्वासनं) on the other side? Why should she look upon them as deception being practised upon her? लवङ्गिका स्वयं लिखित्वा माधवलिखितत्वेन बोधयतीति भावः । Com.

निर्माणस्य सद्गुणं—befitting your form. Lit. creation. तवाकृतिर्मयुरा यथा तथा वचोऽपि मधुरम् । परि...दारुणं (दर्शनं)—परिणामे यः दीर्घः संतापः तेन दारुणम्—Dreadful by the long continued agony as a consequence (of the sight). घण्णाओ क्खु ताओ अम्मकाओ जाओ is a typical Jain phraseology which our poet seems to have borrowed from the Jain Scriptural works. Cf. घन्नाओ णं ताओ अम्मयाओ जाओ णं सेणियस्य रत्ने उयरवलीमंसेहिं य सुरं च जाव पसन्नं आसाएमाणीओ दोहलं पविणेन्नि । निरयावलि 22. The Prakrit word अम्मआ, a Deśī one, means कन्यका. प्रेक्ष्य... प्रभवन्ति—Or having seen you, they can keep their hearts under control. She means that Mādhava by his personal charm can mesmerise any girl who from that moment loses all will of her own and is completely his subject. Cf. भवतु कोपिष्यामि यद्यात्मन प्रभविष्यामि । उत्तर० I. उत्तव...पल्लवं—‘Like a tender Aśoka (कंकेलि) sprout with its stem cut off from the tree.’ Just as the sprout fades away all too soon, similarly has Mālatī too lost her bloom and

freshness. क्ला...सहा—Spiritless or unnerved (निःसहा) like a fading (क्लम्यत्) Jasmine flower. परिल्वियसे—Are pining away (परिहीयसे) V. L. उपल्लवं इव जीविनं कथमपि धारयन्ती । ‘trying to survive somehow like a sprout etc’. ज्ञापितः—Is made acquainted with, is taught. कुशलं...भवतु. The noble loving heart of a beloved is well betrayed in this remark.

II. 1. She describes her unbearable love-lorn condition which is beyond cure for any body. मनोरोगः—The intense affection of the heart. V. L. मनोरोग.— The malady. This poignant love is first compared to the poison circulating all through the body and next imagined to be the ‘blazing smokeless fire burning within. प्रमाथी—Tormenting. विधूमः विधुतः पावक इव—Like fire stirred up (विधुत) and thus burning without smoke. इन इतः प्रत्यङ्गं हिनस्ति— Afflicts each and every limb all round. गरीयान् ज्वर.—A high fever. गरीयान् comparative form of गुरु. त्रातुं न प्रभवति —Have no power or are not able to save me. She has said this verse in Sanskrit on which Com. remarks—सरणसमये प्राकृतस्मरणस्य हीनयोनिजन्मफलकत्वेन बोधनात् तत्काले स्त्रियाः संस्कृताश्रयणम् । यद्वा । वैदग्ध्यद्योतनाय तत् । ... ‘वेद्यानामप्सरसामन्तःपुरिकाम् चामन्यमहिषीणाम् । संस्कृतमपि योग्यं स्यात् प्रस्तावेनागतं किञ्चित्’ । मालत्याश्चान्तःपुरिकास्वन्तःपातः । प्रत्यक्ष...दायिनः Giving pleasure in their presence. परा...सहाः—Unendurable by the pangs in their absence. सवि... इया (अवस्था) — सविशेषं समिद्धः यः हुतवहः, स इव आचरन् हुतवहायमानः पूर्णिमाचन्द्रोदयः यस्यां सा—(The bodily-condition) in which the full-moon rise works like a well-kindled (समिद्ध) fire. The Prakrit समिद्ध need not be translated as समृद्ध as Bh. has done, as समिद्ध P. P. of (सम् + इन्ध्) gives a better sense. हुतवहायमान—Pres. Part. of the Denominative हुतवह, meaning ‘ Behaving or acting like fire (हुतवह).’ निष्क... विना— निष्करुणस्य कामस्य व्यापारेण संशयितं जीविनं यस्याम् — In which the life has become risky (संशयित) by the working of relentless Love. नस्यैव सविशेषदर्शनात् etc. She means that when even a casual glimpse from the high window gives so much torment, how much more would a closer view of him afflict her. किमत्र भणितव्यम्—किमत्र चित्रम्—What wonder is there. श्लाघनीयं—Commendable, praiseworthy. Construe the sentence thus:—

महा...समागमः जीवलोकस्य श्लाघनीयं...युह...सदृशं दुर्लभं...फलं इति एतावज्जानीमः ।
 'This much we know that a union with a noble lover is the commendable reward of unattainable desires and is worthy of a mighty passion.' Very cleverly has लवङ्गिका put forth her proposal in her attempt to encourage her to go out of the way even, if required, to secure the union with her lover ; for, is not such union the one thing for which one should live and which should be secured at whatever cost ! दयित...जीविता—Who loves Mālatī's life so dearly. साहसोपन्यासिनी—Proposing an adventurous course (to secure the love's object). अपोहि—'Go away, I should have nothing to do with you'. She expresses her strong disapproval of लवङ्गिका's course of action. दुःख...दुःखेन—दुःखेन व्यवस्थापितं यद् धीरत्वं, तदेव अवष्टम्भः यस्य तेन—(हृदयेन)—Whose only support was its innate fortitude, which too has been retained with great difficulty. दूर...लघुकेन—'Which became mean or frivolous because of the greatly increasing imprudence or stupidity.' She feels some moral degradation in her present behaviour of looking off and on at a young man from the window—a behaviour which no girl of good breeding should adopt, and this is all nothing short of folly (दुर्विनय) which goes on increasing. V. L. दुरविलीयमानलज्जत्वेन 'which has lost all sense of shame'. अत्र अपराध्यामि. —'I am myself guilty'. It was not the fault of लवङ्गिका that she made this 'immoral' proposal ; she (Mālatī) is to be blamed and not लवङ्गिका.

II. 2. रात्रौ रात्रौ—Night after night, every night. अखण्डकलः—अखण्डा कला यस्य—The full-moon. मृत्योः परेण—More than death, (which is the utmost he can do to harm me). दयितः—to be understood as the predicate. न तु एव अयं जनो (दयितः) this person i. e. माधव is not at all (dear to me). अयं हृदस्थो जनः माधवः नैवेष्टः । एषा...कामन्दकी—'The प्रतीहारी's speech extends upto द्रष्टुकामा आगता where the syntactical connection is complete, but is broken in the middle, that the part ending with कामन्दकी may fit in with the preceding and serve as an answer to the question, " what remedy is there now in this case ?" Bh. उभयलोकाविरुद्धं—उभयोः लोकयोः इहलोकपरलोकयोः अविरुद्धं उल्लोभितरूपतया सत्यानुशासनकम्—'Not opposed

to his interests in both the worlds.' The king is not displeased and not being false, no sin also is incurred ; thus no harm comes to him in this as also in the next world. व्यतिकर...कौतुकम्—'The wonderful management (संविधान) of the mixing up of the Bakula garland and the picture'. व्यतिकर means 'Blending, union.' Cf. हला रमणीये खलु काले एतस्य लतापादपमिथुनस्य व्यतिकरः संवृतः । शा० I. This sense would suit here, as it refers to the incidents of the garland being united with माउती and the picture falling in the hands of माधव. व्यतिकर means also 'incident, matter, affair.' अद्भुतं प्रमोदमुल्लासयति Raises (in my mind) singular joy. दारकर्मणि—In marriage. परार्घ्यं मङ्गलम्—The highest blessing. गीत.. अङ्कित्सा—'The words here quoted as from अङ्कित्सा occur in the आपस्तम्ब गृह्यसूत्र, where they are represented as expressing the view of some (एके) and where we have निबन्ध instead of अनुबन्ध—बन्धुशीललक्षणसंपन्नामरोगामुपयच्छेत् । बन्धुशीललक्षणसंपन्नः श्रुतवानरोग इति वरसंपद् । यस्यां मनश्चक्षुषोर्निबन्धस्तस्यामृद्धिर्नेतरदाद्रियेत्येके । आप० गृह्य०. निबन्ध means 'binding, tying down, enchainment, attachment.' If there is any distinction between निबन्ध and अनुबन्ध, it consists in this that the former means 'simply tied or bound', and the latter (अनुबन्ध) 'tied or bound to something or somebody'... Thus the view of some is that there is prosperity (ऋद्धि) when one marries a girl who has attracted one's eye and heart (मनश्चक्षुषोः) and that one need not mind the other qualifications prescribed by him. The Ṛṣi whose view is quoted is Angiras according to Bhavabhūti " Bh. Cf. also तस्मात् कन्यामाभिजनोपेतां...त्रिवर्षात् प्रभृति न्यूनवयसं ... रूपशीललक्षणसंपन्नानन्यूनानधिकविनष्टदन्तनखकर्णकेशाक्षिस्ननीमरोगि—प्रकृतिशरीरां ... शीलयेत् । यां गृहीत्वा कृतिनमात्मानं मन्येत न च समानेर्निन्देत तस्यां प्रवृत्तिरिति घोटकमुखः । का० मू० III. 1.

II. 3. निकामं—Extremely. क्षामाङ्गी—Emaciated in body. Cf. क्षामक्षामकपोलमानं... । शा० III. 9. सर...सुभगा सरसःकदलीगर्भः, तद्वत् सुभगा—Charming like the interior (गर्भ) of a fresh plaintain tree. Cf. यास्यत्यङ्कः सरसकदलीस्तम्भगौरश्चलन्वम् । मेघ० II. 28. कलाशेषा मूर्तिः—'The (moon's) orb of which only one digit (कला) is left (शेष)', equivalent to the moon of the कृष्णचतुर्दशी rather than of द्वितीया. Cf. प्राचीमूले तनुमिव कलामात्रशेषां हिमांशोः । मेघ० II. 22. मदन...विधुरां—मदन एव दहनः, तस्य उद्वाहेन विधुरां (अवस्थां) Distressful by the scorching heat

(उद्वाह) of the fire of Love. इयं... च—Of. शोच्या च प्रियदर्शना च मदन-
क्लिष्टेयमालक्ष्यते । शा० III. 9. There is a painful feeling due to the
perilous condition of Mālatī's health and joy to find that it is
due to her love for Mūdhava.

II. 4. परि ... कपोलं—परिपाण्डुपांसुलौ क्रियाद्वेषेण कुङ्कुमानुलेपनादि-
संस्कारशून्यतया धूसरौ कपोलौ यस्य तद् (आननं)—Having very pale (परिपाण्डु)
and stained (धूसर) cheeks. मनोहरतरत्वं आगता—Become more charm-
ing than before. Cf. परिपाण्डुदुर्बलरूपोलसुन्दरं दृश्यती विजोलकचरीकमाननम् ।
उत्तर० III. 4. रमणीयजन्मनि तने—On a person whose birth is pleasing.
'Her being born is a pleasing thing ; her creation, existence, is
a delightful matter, because she possesses such rare qualities of
the mind and the person'. Bh. परिभ्रमन् (विधिः)—Acting or playing
upon. मान्मथः विधिः—The activity of Love (मन्मथ). ललितः सन् विजयते—
'Becoming graceful is triumphant.' संकल्पनिर्मितः—Created in her
fancy, realised by a mental act or imagination. Cf. मत्संयोगं
हृदयनिहितारम्भमास्वादयन्ती । प्रायेणैते रमणविरहेष्वङ्गनानां विनोदाः । मेघ. II. 20.

II. 5. The symptoms of the enjoyment of love conjured up
in mind are being described in the case of Mālatī. नीवी... द्रुसनं—
Loosening of the knot (नीवी) of her lower garment. Her imagi-
nation has created for her the romantic scene of the visit of her
lover and his passionate advances have left the knot of her
garment loose. Cf. बाह्यसंभोगानन्तरं रतारम्भसमये क्रमेण कुचरुलशदोर्मुलनाभि-
प्रदेशसंचारिणः काञ्चीदांमाकर्षणव्यग्रस्य प्रियतमकरस्य भावतया तत्स्पर्शसुखनिर्भरोद्भिन्ननि-
तम्बाविम्बविस्त्रंसमाननीवीयमुपलक्ष्यत इति भावः । रतारम्भविधानं रतिरहस्ये यथा— ' अलि-
कचिबुक्कणण्डं नासिकाग्रं च चुम्बन् पुनरुपहितसीत्कं तालु जिह्वां च भ्रुयः । कलितललित-
नाभीकक्षवक्षोरुहोरुः श्रुथयति दृढधैर्यः क्षोभयित्वाथ नवीम्' । Com. For the expres-
sion, Cf. नीवीबन्धोच्छ्रुसनशीथिलं यत्र विम्बाधराणां । क्षौमे रागादिभ्रनकरेष्वाक्षिपस्तु
प्रियेषु ॥ मेघ० II. 4. अधरस्पन्दनं—The throbbing of the lower lip. Acc.
to the Com. it refers to the स्फुरित type of kissing in which the
woman's lower lip plays a prominent part as it tries to meet the
aggressive lip of her lord. Cf. वदने प्रवेशितं चौष्टं मनागपत्रपाज्जुग्रहीतु-
मिच्छन्ती स्पन्दयति स्वमोष्ठं नोत्तरमुत्सहत इति स्फुरितकम् । का० सू० II. 3.
देविंशदः—'The drooping of the arms', indicative of the realisation
of pleasure. Cf. अनेन नायकस्य रतितन्त्रचतुरतया पूर्वमेव नायिकायाः रतिभावप्राप्ति-

हन्ता । स्वेदः 'Perspiration' due to exhaustion, noted as one of the सात्विकभाषः, मसृण...मुग्धम्-आकेकर-Slightly contracted. Cf. आकुञ्चित-पुटापाङ्गसंगतार्थनिमेषिणी । मुहुर्व्यावृत्ततारा च ट्टिराकेकरा स्मृता ॥ C. स्तन...प्रकम्पः-मुकुलाकारत्वात् स्तनविव मुकुलौ, तयोः उत्पन्नः-उल्लङ्घितः प्रबन्धः स्थैर्यं येन तादृशः विच्छेदरहितः प्रकम्पः-Continuous heaving and falling of the bud-like breasts. The V. L. स्तनकलशयोः is simply unthinkable in the case of delicate मालती, गण्डाभोगे पुलकपटलं-'The horripilation on the broad cheeks', in the imagination of her lover's kiss. मूर्च्छना-चेतना च-Frequent fainting (followed by) consciousness. मूर्च्छना is looked upon as an after-effect of enjoyment. Cf. 'स्रस्तता वपुषि मीलनं दृशोर्मुच्छना च रतिलाभलक्षणम् ॥

समी...भाजनं-The recipient of the fruit of your wishes. कुशलमिव-इव is introduced to qualify कुशल, and thus the expression would mean 'yes, well enough, it is all right as far as it can be' as one would say in Marathi 'आहे, टीक आहे झालं'. कपटनाटकस्य-'of the drama of deception'. लवंगिका knows that कोमंदकी has come to work on the mind of मालती in favour of माधव and to prepare her for the bold step. These sighs and laboured expressions were evidently the beginning or the prelude (प्रस्तावना) for the drama of intrigue by which she as the chief wire-puller is to trick मालती into the arms of माधव. गुरु...श्वासं-गुरुकवाष्पेण यः स्तम्भः प्रतिबन्धः तेन मन्थरितः कण्ठः, तस्मिन् प्रतिलम्बः निःश्वासः यत्र तद् (बन्धनं)-The breath in which is hindered (Lit. sticking) in the throat rendered dull or hollow (मन्थरितं) by the suppression (स्तम्भ) of the (flow of) heavy tears'. For the idea of the tears being suppressed and thus blocking the throat, Cf. कण्ठः स्तम्भितवाष्पवृत्तिकलुषः । शा० IV. 5. अयं पस्विचयः-'This very friendship' is the cause. She means that her attachment, which as a nun she should not have, has involved her into this distressing situation.

II. 6. मदनस्य जैत्रं अस्त्रं-An ever-victorious (जैत्रं-जयनशीलं) missile of Love. For the idea of a beautiful woman being a weapon, Cf. उर्वशी सुकुमारं प्रहरणं महेंद्रस्य । विक्र० I. सहज...न्धनं (शरीरं)-The abode of all natural graces, अनु...शोच्यं-To be pitied (शोच्यं)-for its (forced) union with a worthless husband. विफल...शयं-

विफलः गुणानां अनिशयः यस्य—With all rare excellences wasted. भविष्य-
तीति—इति shows cause of her grief. वैचित्र्यं—विमनस्कत्वम्—Dejection,
mental distraction. अनुरोधिना—Obeying, complying with. जुगुप्सते-
निन्दति—Censures, reproaches. उपहारीकृता—Made a present.

II. 7. By her clever insinuations, कामन्दकी turns Mālatī against her father, inspiring her with feelings of hatred for him. गुणा...शून्यं—With a total disregard for merits. उपक्रान्तं—Begun, started (doing). कुट्टि...मनसा—कुट्टिलनये परवचनानीतौ निष्णातं मन. येषाम्—Whose minds are proficient in crooked (कुट्टिल) policy. ऐदं पर्यम्—इदं परं, तात्पर्यम् एतदभिप्रायकम्—‘The state of meaning this, i.e. intended object’. उत—‘Possibly’. A particle expressive of doubt, guess. उत निश्चयवितर्कयोः। दुर्दर्शन—Ugly. अतिक्रान्त यौवने—अतिक्रान्तं यौवनं यस्य । तस्मिन्...यौवने—A locative Absolute construction. विचारितं—Hesitated. किमिति—For what reason. समु...पतना—समुत्थितं अनर्थवज्रस्य पतनं यस्याः—On whom the fall of the thunder-bolt of disaster is imminent or impending. जीविनमरणात्—जीवितमपि निष्कलदुःखबहुलत्वाभ्यां मरणकल्पं—From this death in life; life which is practically death because of its futility. सरला—A simple, innocent girl. मया भगवत्या—By me, (handicapped as I am, by being) a nun. कौशिकी शकुन्तला etc. Three love-stories viz. of शकुन्तला, उर्वशी and वासवदत्ता are referred to by कामन्दकी. शकुन्तला, the daughter of कौशिक विश्वामित्र, obtained by him as a result of interrupted austerities by the celestial nymph मेनका, was reared up by the sage कण्व, after being abandoned by her mother. She meets दुष्यन्त in the hermitage, falls in love with him and with the help of her friends अनन्त्या and प्रियंवदा, marries him according to the Gāndhārva form of marriage. Under the influence of the curse of the sage दुर्वासस, however, दुष्यन्त repudiates her for the time, but is reunited with her, when, the curse is lifted at the sight of the signet-ring, which brings back to him the memory of his marriage with her. This serves as the theme for the अभिज्ञानशकुन्तल, the famous drama of Kālidās. In his another drama called the विक्रमोर्वशीय, is told the story of the nymph उर्वशी, who falls in love with the king पुलस्त्य, her rescuer from the hands of the demon केशिन्. She stays with him on the earth for some

years and giving him a son goes back to the heaven. The story of वासवदत्ता has different accounts with different writers. Acc. to the कथा-सतिसागर, she was the daughter of king चण्डमहासेन of उज्जयिनी, and was carried off by उदयन, the king of Vatsas. श्रीहर्ष in his drama रत्नावली represents her as the daughter of प्रद्योत. Cf. also Kālidasa's reference, प्रद्योतस्य प्रियदुहितरं वत्सगजोऽत्र जहे । हेमचंद्र, a Jain writer, mentions her as the daughter of चण्डप्रद्योत who captured उदयन, and kept him as her teacher of music. Love developed between the two, and उदयन later eloped with her. भवभूति mentions the additional feature in the story viz. her previous betrothal to king संजय, कौशिकी—The daughter of विश्वामित्र, the descendant of कुशिक. चक्रमे—Perfect III sing. of the root कम् 'to fall in love, to be enamoured of'. आख्यानविद्—The historians, the story-tellers. उदयनाय प्रायच्छत्—Gave herself to उदयन. साहसभासं—'Looks like or smacks of wantonness'. V. L. साहसकल्पं—'Nothing short of or almost wantonness'. The first reading is preferable as it implies that 'it has an appearance of an unbecoming wanton deed but is not really so', thus 'insinuating that such a step may be taken'. Bh. अनुपदेष्टव्यः—Not fit to be advised or counselled. कामन्दकी, as a दूर्ता, follows the instructions of the कामसूत्र, which says 'शृण्वत्यां चाहत्याऽविमारक-शाकुन्तलादीन्यन्यापि लौकिकानि च कथयेत् तद्युक्तानि । IV. 4.

I. 8. She speaks with bitter sarcasm of the father of मालती, with a view to rouse her feelings against him and his proposal of her marriage with नन्दन, कार्यात्—Out of his motive. निर्वृतिमान्—Happy, delighted. घटनाम्—'May be united'. Cf. कान्ते कथं घटितवानुपलेन चेतः । शृ०. नि० तत्रेन तत्रमपसा घटनाय योग्यम् । विक्र० II. धूमप्रहेण—With a comet; it may also refer to राहु 'the eclipsing planet of the moon' राहु गोत्यातधूमप्रहेण वा । Com. विमला कला—The fair phase (of the moon).

(त्वं) एवं—' Thus (disposed), i. e. cruel '. जितं भोगानुषणया—The desire for one's pleasure (has proved) triumphant. चिरायितं—Stayed long. ननु भणामि etc. Note how cleverly the topic of माधव is being introduced by अवलोकिता. अस्वस्थशरीरः—अस्वस्थं शरीरं यस्य—Indisposed, ill at ease. इदं गम्यते—equivalent to इदं गमनं भवति

‘ Here we go.’ ‘ इदं is not the Nominative of गम्यते which is impersonal, but is an adjective to the भाव or action which गम्यते as an impersonal verb denotes. (इदमिति गमनक्रियाविशेषणम्). उद्गमः—Descent, birth, origin. यस्य...धारयति—Lit. ‘ For whom you hold yourself in great affection ’ i. e. you manifest great attachment’. अप्रास्ताविकी—प्रस्तवि भवा प्रस्तावस्य इयं वा प्रास्ताविकी ‘ Pertaining to the matter in hand, relevant, pertinent ’—अप्रास्ताविकी—‘ Irrelevant ’. How cunningly does कामन्दकी rouse Mālati’s curiosity ! She has come for this very purpose viz. to speak to her about Mādhava, and yet she represents this topic as ‘irrelevant’ ! समप्र...मणिः—समप्राः धुर्याः पुरुषाः, तेषां प्रकाण्डं प्रशस्तं चक्रं, तस्मिन् चूडामणिः—A crest-gem of the pre-eminent (प्रकाण्ड) circle of all distinguished or foremost (धुर्य) persons. अशे...मानं—अशेषे भुवने महनीयः पुण्यमहिमा यस्य तं—Whose pious greatness is worthy of honour (महनीय) in the whole world. सतीर्थः—एकगुरुः—A colleague, fellow-student, lit. having a common teacher. योऽसौ यादृशश्च—‘ Who he is and what sort he is ’.

II. 9. अति...गन्ताः—अतिकरिता. दिग्गन्ताः यैः—Who have filled the remotest (ends of the world). श्वेतमानैः यशोभिः—By their brilliant (lit. White) glory. श्वेतमान. Pres. Part. of श्वित् I A. ‘ to become white’. मुञ्जनिविलसितानां स्थानम्—The abode of the glorious rewards of meritorious deeds. रुर्जस्वल—Mighty, powerful, lofty. V. L. प्रकृतिविलसितानां—Of natural excellences. अरुजितमहिमानः—Whose greatness is never comprehended (अरुजित). केतन मङ्गलानां—The abode (केतनं) of all auspicious things. कथमपि संभवन्ति—Are rarely born. कथमपि ज्ञापादिना तादृशाः स्वर्गिणः संभवन्ति । Com. तत्कालवेदिनः—Their contemporaries ; people who know those times.

II. 10. Construc :—ततः उदयगिरेः इव एकः एव स्फुरति...सुन्दरः कलावान् इह जगति नयनवतां महोत्सवस्य हेतुः बालचन्द्रः उदियाय । Mādhava’s birth from him i. e. Devarāta is fancied to be the moon’s rise from the rising mountain. ततः—From him. उदयगिरेः इव—As from the Rising Mountain. The word इव shows that between देवरात and the rising mount there is the relation of उपमा wherefore the compound बालचन्द्र must be dissolved as involving उपमा i. e. as बालः चन्द्रः इव’ Bh. एक एव.—One only. माधव was the only son of देवरात. स्फुरि...न्दरः—स्फुरिता गुणयुतिः, तथा सुन्दरः—‘Lovely with the

brilliance (सुनि) of virtues.' The moon is lovely with the lustre of his excellences (नैर्मल्यादिकाः). कलावान्—Having knowledge of the sixty-four arts (कला); the moon has his 16 digits. नयनवताम्—For those who have eyes (to see).

II. 11. विद्याधरः—Possessed of the knowledge (of the Vedas and their Aṅgas) त्रयीतद्भङ्गविद्यावित् । शिशुरपि—'Though a mere child'. The Com. gives his age to be at the most fifteen Even then he is too young for such adventures ! बालः पञ्चदशवर्षवयस्कः । बालो वाप्यूनो षोडश इति वचनात् । अवि...मधुरः—अविकलः शरच्चन्द्र इव मधुरः—Sweet as the full (अविकल) moon in autumn. यदालोकस्थाने—यदृष्टिविषये—when he is within the range of observation, when in sight. Construe thus:—उन्मादतरलैः नारीणां कटाक्षैः पुरं कुव...यनं इव भवति. The city gets all its windows filled with blue lotuses, as it were, by the glances of women restless (तदरु) through maddening joy (उन्माद) कुवलयित-कुवलयानि संजातानि अस्य—with lotuses produced (in them), the termination इतच् being applied, acc. to the Sutra तदस्य संजातं तारकादिभ्य इतच् । पा० सू० V. 2-36. The comparison of a woman's eye with a blue lotus is quite common. Cf. बालं तव मुखंभोजे दृष्टमिन्द्रीवरद्वयम् । Cf. for the idea in the verse. पुरमविशदयोध्यां मैथिलीदर्शिनीनां कुवलयितगवाक्षां लोचनेरङ्कनानाम् ॥ रघु० XI. 93. एष माधवो नाम—Note how cleverly कामन्दकी has tried to keep up the element of suspense in her narration of the account of माधव whose name is revealed only in the concluding sentence. महोदधि—The great ocean, the शीरसागर or the Milky Ocean which when churned by the gods for nectar yielded among other jewels the Pārijāta tree. The father of Mādhava is represented as the ocean while he himself is the Pārijāta tree. For similar expression, Cf. सागरं वर्जयित्वा कुत्र वा महानयनवति । क इदानीं सहकरमन्तरेणातिमुक्तलतां पल्लवितं सहने । शा० III. कालातिपातः—Lapse of time, delay.

II. 12. अ...ण्डानां विहगमियुनानां मद्...लभां निद्रामुद्रां प्रथमतः क्षिपन्, सौधानां अलघुषु निकृञ्चेषु घनतां दधानः असौ अतिभूतः संध्या...ध्वनिः खे विचरति ।

विहगमियुनानां—The pairs of birds, especially the चक्रवाक birds as the Com. takes it. अशप्तोत्कण्डानां—अशप्ला उत्कण्डा येः—नेषां—who are filled with longings of love. The Com. remarks that the उत्कण्डा was justified in the case of these चक्रवाक birds, as they were soon to be

separated after sun-set. प्रत्यासन्नविहात् सात्कण्ठानाम् । V. L. उपानोत्कम्पानां—निशासंनिधानप्रतीतेर्भाविविहङ्गुःसहत्वानुसंधानादुत्पन्नैवपथुनाम् । मदन ... सुलभा-मदन-कलहः सुरतं तस्य च्छेदः अवसानं तेन सुलभा—Easily brought on at the end (छेद) of love-quarrel (during day-time, of course). निद्रामुद्रां प्रथमतः क्षिपन्—First breaking the seal of their sleep, i. e. awakening them from their sleep. This was done by the sound first as the trees on which they lay, were lower in height than the tops of the palaces. सौधानां—of the palaces. अलबुबु निकुञ्जेषु.—In the big or deep vaults (निकुञ्ज). घनतां दधानः—gaining, loudness, swelling in volume. संध्या...ध्वनिः—The sound of the evening conch (शङ्ख). अनिमृत्तः—Big, loud. खे विचरति—Spreads in the sky (खे).

सोपानेन.—By the flight of steps or a staircase. निम्...वृत्तस्य—of the work or the task of a messenger of the निम्सृष्टार्थ type. Cf. नायकस्य नायिकायाश्च यथामनीषितमर्थ-मुपलभ्य स्वबुद्ध्या कार्यसंपादिनी निम्सृष्टार्था । का० सू० IV. 4. लघ्वृकृतः—Lightened. भारः—The burden. She means that she could achieve much so far, in her duty as a Dūti, in the matter of winning over मालती.

II. 13. अन्यस्मिन् वरे i. e. नन्दने द्वेषः जनिनः—A feeling of abhorrence has been created for the rival bride-groom. पितरि विचिकित्सा—‘Sceptical mind or questioning spirit towards her father.’ By representing to her, how the interests of her father are at variance with her own, she has been prepared to challenge her father, instead of acquiescing in whatever he would do or say. विचिकित्सा Iit. thinking differently, doubt! पुरावृत्तौद्गैः—By narration of the incidents in past history. कार्यपद्वी कथिता—A course or line of action has been indicated (to Mālatī). वन्तस्य यदभिजनतः यच्च गणतः तन्माहात्म्यं स्तुतं—His greatness (as arising) from his high birth (अभिजन) and from his virtues, has been extolled. अथ—After (this. विधेयः परिचयः—‘What (remains) to be done is their ‘closer acquaintance (परिचय) with each other’. They have to be introduced, so that they might know each other better. This suggests the technical device of the अङ्कवतार, which tells us what we are to expect next and thus naturally paves the way for the next act. Cf. अङ्कवतारस्त्वङ्कान्ते पातोऽङ्कस्याविभागतः ।

Act III.

आकाशे—'In the air', i. e. from a long distance. This is an आकाशभाषितं or a speech addressed to some person off the stage, the actor at the time fixing his eyes in the air. Cf. अप्राविष्टैः सहालापो भवेदाकाशभाषितम् । Com. प्रमुग्धा.—Gone mad, lost memory. The Prakrit कोविअ कालो should be translated as क इव कालः, and not कोऽप्यकालः which the Com. does. It would mean 'what a time has gone; i. e. a long time has elapsed'. पिण्डपातवेलां वर्जयित्वा—Leaving out i. e. excepting the time when she goes out to collect alms (पिण्डपात). कामन्दकी had gone to मालती after she had finished her begging round which is generally in the morning. She has seen her in the after-noon, as we saw in II Act. अनुवर्तमाना—Attending. कुञ्जरु... गहने—कुञ्जरु-निकुञ्जरु पर्यन्ते (स्थितं) रक्ताशोकानां गहनं तस्मिन्—In the thicket (गहन) of the red Aśoka trees on the skirts (पर्यन्त) of the Kubjaka bower. कृष्णचतुर्दशी is sacred to Śiva. V. L. जनन्या समं—'With her mother' she goes to the temple. From there she will be taken to the garden by कामन्दकी. संभाष्यं—Good fortune, chiefly consisting of a man's or woman's securing the firm devotion of each other. Cf. प्रियेषु सौभाग्यफला हि चारुता । कुमार० V. 1, where मल्लिनाथ explains सौभाग्यं as प्रियवाल्लभ्यं । उद्दिश्य—For this purpose. विस्मम्भकया—Confidential talk. दूरमारोपितः—Intensified, greatly increased. परोक्षानुरागः—Secret love, love for a person who has not been seen so far. Here ends the प्रवेशक which serves the purpose of informing us of the plan of a meeting between the hero and the heroine arranged by कामन्दकी, and of the possibility of a love-affair between मकरन्द and मद्यन्तिका through the agency of बुद्धरक्षिता.

III. 1. तथा विनयनम्रा—So very much humble (Lit. bowed down) with modesty. Hence she would not talk to me freely with a view to express the feelings of her heart. उपायतः—By various means; सतततत्समीपावस्थानं, विदग्धभङ्ग्या कुन्तलविरचनं, स्तनधुकुल-गण्डफलकेषु शित्रपत्रलेखनं, सहाक्षक्रीडानमालापौर्विनोदनं, अपूर्ववस्तुपहरणमित्येवमादि-बहुप्रकारेण उपायेन । Com. कतिपयाहेन—Within a few days; a द्विगु com-

pound to be solved as कतिपयानां अह्नां समाहारः । on the analogy of कतिपयरात्र in शा० II. 'It can be such a compound only if कतिपय can be made out to be a संख्या noun, which alone forms with another noun a द्विगु' Bh. सखी... सेव्यतां नीता- 'Made her fit to be served or diverted with the confidence (विस्त्रम्) of an intimate friend.' She means, that so long मालती maintained an attitude of reserve because of the distance she felt between herself and कामन्दकी. By degrees and by various means she succeeded in winning her confidence and thus leading her to look upon कामन्दकी as her intimate friend to whom she could open her heart.

III. 2. वैचित्यं व्रजति- Feels dejected, pines. रहसि- In private (with me alone). अनुवर्तते- Obeys me, follows my behest. lit. attends to me. निरुध्य निरुध्य- 'Detaining or obstructing me again and again, (when I would leave her)'. प्रत्यावृत्तिं शपथैः याचते.- Implores me to return, in words full of oaths. सार्थीयः - Better, stronger; comparative form of साधु. प्रत्याशानिबन्धनम्- The reason for hope.

III. 3. शाकु...वादान् - Traditional accounts (वाद) of शकुन्तला and others. प्रस्तावितान् - Introduced, mentioned incidentally. अन्यपरैः वचोभिः- By talks with reference to other matters. मधु... क्ली- मम उत्सङ्गे निवेशितं अङ्गं यया सा- Reposing or resting her body on my lap. चिन्तास्मिमितत्वं एति-remains unmoved, (being absorbed) in reflection (चिन्ता). उत्तरं- The next (step) to be taken, the next course to be followed.

एष खलु etc.-The passage describes the breeze in the कुसुमकर garden where मालती has gone led by लवंगिका. मधुर...मनोहरः-मधुरेण मधुरसेन आर्द्राद्राणां (अत्याद्राणां) मञ्जरीणां कवलनं एव कोलिः (कीडा), तथा कलः (अव्यक्तमधुरः) यः कोकिलकुलस्य कोलाहलः, तेन आकुलिनात् सहकारशिखरात् शीनः चटुलः चञ्चरीकाणां (भ्रमराणां) निकरः (समूहः) तस्य व्यतिकरेण (विमर्देन) उदलितदलानां (विकसितपुटानां) अत एव करालचम्पकानां अधिवासेन मनोहरः- Agreeable with the perfume of undulating (कराल) Champaka flowers whose petals are burst open by the contact (व्यतिकर) of the swarms of quickflying (चटुल) bees, fled away from the mango top resounding (आकुलित) with the sweet noise of the multitude of cuckoos who are engaged in the sport (केलि) of

eating the blossoms dripping with very sweet honey. मराल... स्वर्शः—मरालस्य (विस्तृतस्य, समवृत्तस्य) मांसलस्य च जवनपरिणाहस्य उद्ग्रहणेन मन्थरी (अलसौ) ऊरू, तयोः भरेण विसंश्रुलं (विषमं) यथा तथा खलिनस्य चरणस्य संचारेण मसृणं (मन्दं) यद् गमनं, तेन उपनीतैः स्वेदशीकरैः सुधाबिन्दूयमानैः मुग्धः यः मुखचन्द्रः, तस्मिन् चन्दनायमानः शतिलः स्वर्शः यस्य सः—Whose cool touch plays like sandal paste to the moon-like face, pretty (मुग्ध) with the drops of sweat acting like drops of nectar, (the sweat) produced by the slow (मसृण) movement of steps, unsteady (विसंश्रुल) and faltering on account of the weight of your thighs, grown languid or dulled by carrying the expanse (परिणाम) of your plump (मांसल) rounded (मराल) hips (जवन). मराल—need not be understood in the sense of ‘a swan, goose’, as the Com. does, taking the compound to mean ‘plump like a swan’; as an adj. it means समवृत्त ‘rounded, symmetrical’. बिन्दूयमान and चन्दनायमान are Pres. Particles from the Denominative forms बिन्दु and चन्दन, the Denom. suffix giving the sense of ‘acting or behaving like’.

III. 4. सोच्छ्वासं...करोति—Makes my heart blooming with joy, fills with rapture. शिखण्डियूनः—Of a young peacock (शिखण्डिन्). पुरस्तात्—Before. अचिरप्रभा—Lightning. कामन्दकी appearing on the scene even before मालती is compared to the lightning flash preceding a shower.

III. 5. Construe—मम मनसा महीधरस्य जात्येन चन्द्रमणिना इव मुहुः जडिमानं एव उत्पलदृशः वदनामलेन्दुसानिधयतः द्रवमयो विकारः संधार्यते (इति) आश्चर्यम्

Mādhava feels as if he has melted at the sight of Mālātī. That such a feeling should come to him at her mere sight, is a great surprise to him. उत्पलदृशः—उत्पले इव दृशौ यस्याः सा—Having eyes like blue lotuses. वदना...धयतः—By the mere presence of the bright (अमल) moon of the face—Of. अन्यस्याः समागमात् द्रवमयो विकारोऽस्यास्तु सानिध्यादेवेति कर्मातिशयदर्शनादाश्चर्यम्। Com. मुहुर्जडिमानमेत्य—‘क्रिया-स्वपादवं जाड्यं’ इत्युक्तरूपं भावं जलप्रकृतिकत्वं च वारं वारं प्राप्य—Falling off and on into a kind of stupor; ‘coming to a watery nature’ is also a suggestion. जात्य—Excellent, of the best quality (जाति).

चन्द्रमणिनेव महीधारस्य—यथा अमलेन्दुसंनिधौ जडिमानं शैत्यमासाद्य शैत्येनेव चन्द्रकान्तेन गैलस्य द्रवमयो विकारः द्रवत्वं संधार्यते.—As by the moon-gem of a mountain. The चन्द्रकान्त gem is the उपमान for the mind of माधव who himself is like a mountain. संधार्यते... विकारः—The mind undergoes a change (विकार), such as passing from solid to the liquid (द्रवमय) state; it melts.

III. 6. The effect of Mālatī's present lovely appearance on him is being described by him. मनो... ज्वलयति — Kindles or inflames the fire of love (within me). कृतार्थयति — Makes it feel rewarded, gratifies. परि...लसैः (अङ्कैः).— परिमृदिता या चम्पकावलि : तस्याः इव विलासः कान्तिप्रकर्षः, तेन लुलितैः अभिव्याप्तैः अलसैः च — With (limbs) languid and drooping gracefully like a crushed garland of Champaka flowers. लुलित.—'Weak, spiritless'. अलसलुलितमुष्वा-न्यञ्चसंजातखेडात् । उत्तर० I. तस्याः पुष्पमयी शरिरलुलिता शय्या । शा० III.

III. 7. प्रथम...पुलकेन—प्रथमः यः प्रियावचनस्य संश्रवः, तेन रफुरन् पुलकः तेन—By the horripilation (rising on the body) at hearing for the first time my darling's words. घन...डम्बरः—घनराजेः यत् व्रतनपयसः समुक्षणं, तत्क्षणे वद्वानि कुड्मलानि येन सः कदम्बः, तस्य डम्बरः—Like the magnificance (डम्बर) of a Kadamba tree which puts forth buds at the (very) moment of (receiving) a sprinkling shower (समुक्षण) of fresh water-drops from the row of clouds.' This peculiarity of the कदम्ब (called also नीप) tree is referred to by Kalidas. Cf. नीपं दृष्ट्वा हृदिकपिपिशं केसरैरर्धरुढैः । मेघ० I. 21. अपरिमेयाश्चर्यं अपरिमेयं आश्चर्यं यस्य—Full of infinite wonder, exceedingly wonderful. आचार्यकं—teaching.

III. 4. The exhaustion of Mālatī bringing on various effects in her is being compared to her sight of her lover which too produces the like effects. सुषु—Voc. of सुषु 'a lady having fine eye-brows.' Grammatically incorrect, although sanctioned by usage. खलयति—Causes to falter. मुख...सिनः—मुखचन्द्रं उद्भासयन्ति, तान्—Illuminating your moon-like face. मुकुलयति—Denom. closes, Lit. turns into buds.' विलसति—Plays or acts gracefully. वल्लमालोकनेन (तुल्यं)—' (like) the sight of your lover.' वल्लमालोकन is वल्लमकर्मकं आलोकनं, in which case 'she sees her lover,' mean-

ing thereby that the exhaustion (खेद) produces in her the same effects as those that would be produced by her having seen her lover. There is also the suggestion (and कामन्दकी prepares her for such an event) of the वल्लभकर्तृक आलोकन or ' the sight of her by Mādhava ' in which case too, under the gaze of her lover, she would manifest the same effects as those produced by this exhaustion. Both the senses are intended, although Mālatī would take it in the first sense, since she does not know that माधव is looking at her from the bower's edge. ओभनं...आज्ञप्तम्—' well said'. ' आज्ञप्ति,' usually meaning 'command' may refer to the whole speech, of whatever nature, of a superior to an inferior.' हृदयगमः—'That appeals to or tickles the heart.' आख्येय—Worth telling. चिबुकं—Chin. चित्रामिदं— This wonderful narrative. माधवाभिधानः— माधव इति अभिधानं यस्य । मामकीन— mine. निबन्धनं— V. L. धनं ' treasure. ' दुर्नायमानः— grown dejected, pining. परवानिव...As if vanquished or overpowered, lost control over himself. '

III. 9. यद्-तद्—' Since...therefore. ' आनन्दं न भजते—gets or finds no delight. Formerly the moon or his friend was a source of joy to him. अतिधीरोऽपि—Although uncommonly firm. विषमं अन्तस्तापं—Poignant internal anguish. व्यनक्ति—Betrays, manifests. प्रिय...कृतिः—प्रियङ्गुः फलिनीलता तद्वत् श्यामा अङ्गप्रकृतिः स्वाभाविकी देहकान्तिः यस्य—' Whose natural bodily complexion is dark like the प्रियङ्गु creeper.' आपाण्डुमधुरं—slightly pale and sweet. रमणीयश्च भवति—And yet he looks lovely. मन्मथोन्मादहेतुः— The cause of his maddening love. ' यावद् expresses अवधारणं and implies ' unexpectedness or wonder. '

III. 10. यद् अस्य महात्मनः मनः स्तिमितस्य महोदधेः पयः इव उत्कलिका तरलं क्षुभितं, (तद्) नियतं एष वदनेन्दुः (अस्य) अनुभव उपगमत् । उत्कलिकातरलं— Rendered unsteady i. e. restless by various longings; should be taken as an adverbial compound with reference क्षुभितं ' excited, agitated. ' कामन्दकी, well-versed in logic, draws an inference : The magnanimous Mādhava had a mind firm and steady like the waters of the ocean; all at once, however, it is ruffled with diverse longings, like the oceanic water getting

agitated and thus producing huge billows. In the case of the ocean, the moon is the obvious cause, at the sight of which the ocean has betrayed this agitation, therefore on this analogy, this facemoon (of मालती) is the cause in the case of माधव who must have observed her. “The charm of the figure अनुमान is heightened by the उपमा between मनः and पयः, माधव and महोद्दिधि, वदन and इन्दु, and उत्कलिका ‘eager longings,’ with उत्कलिका ‘billows’ वदनेन्दु may be construed as involving रूपक (वदनमेवैन्दुः) but since माधव’s मनः is connected with पयः by the उपमा relation expressed by the particle इव, वदनेन्दु must be taken as equivalent to वदनमिन्दुरिव. The अनुमान on the other hand makes the उपमा more charming, thus we have मंकर in which एतावत्कारो चारुत्वार्थं न तु स्वरूपनिष्पत्तये परस्परमनुप्रादानुप्राहकी ।” Bh. उपन्यासशुद्धिः—Force or clearness of presentation, faultless exposition of the case of माधव. He might be suggesting her close adherence to the instructions, as given in the कामसूत्र, for such a दूती. Of. प्रसूतसद्भावायां च युक्त्या कार्यशरीरमित्यं वदन्तु । शृणु विचित्रमिदं सुभगे! त्वां किल दृष्ट्वाऽमुत्रासावित्यं गोत्रपुत्रो नायकश्चित्तोन्मादमनुभवति प्रकृत्या मुकुमारः कदाचिदन्यत्रापारिक्लिष्टपूर्वस्तपस्वी, ततोऽधुना शक्यमनेन सरणमप्यनुभवितुम्’ इति वर्णयेत् ॥ का० सू० IV. 4. महत्वारोपणे.—In representing my greatness.

III. II. He means that success is assured by these qualities, viz. knowledge, intelligence, eloquence, boldness, keen sense of time and place and ready wit. शास्त्रेषु निष्ठा—‘Proficiency or definite knowledge derived from the Śāstras, close application to the Sciences’. सहजः बोधः—Natural understanding, in-born intelligence or power of comprehension! प्रामत्स्यं—Boldness. अयमस्तगुणा—With all its qualities studiously acquired or developed with practice. कालानुरोधः—Conformity to the occasion, sense of time or opportunity. प्रतिभानवत्त्वं—‘Possession of genius, power of original conception’. कामदुघाः क्रियासुः—Sure to yield the desired success in any undertaking, ‘a key to success’. This verse deserves to be very well noted by every young man. जीविताद्बुद्धिजमान—getting disgusted with life. न किञ्चिन्न क्रियते—Not that it will not be done

howsoever difficult it may be (दुष्करं), i. e. it *will* be done. Two negatives (न-न) give an affirmative. Cf. द्वौ नञौ प्रकृतार्थं गमयतः।

III. 12. His desperate behaviour indicative of delusion or infatuation due to intense love is being described here.

चक्षुर्घते-भवितव्यं भवत्विति दृष्टिं निपातयति। Fixes his gaze. मृत्यवे is understood रणत्कोकिले बालचूते-On a young mango tree, with cuckoos warbling on it. The mango tree with its blossoms inflames love. बकु...गर्भस्य-बकुलानां आमोदः गर्भे यस्य-Impregnated with or laden with the fragrance of Bakula flowers. मार्गे गात्रं क्षिपति.-Throws his body on the path. दाहप्रेम्णा-Longing to get more heat. 'उष्णमुष्णेन शाश्वति' इति न्यायात्। V. L. दाहप्रेम्णा. सरस...न्तरायः-सरसं विसिनीपत्रमेव अन्तरायः (V. L. उत्तरीयं) यस्य सः-with only a fresh lotus-leaf to screen himself. ताम्बन्मूर्तिः-with his body languishing. चन्द्रपादान् श्रयति-Resorts to the moon-beams. विरहिजनदावानलज्वालायमानांश्चन्द्रपादान् मृत्यवे तत्क्षणप्राणनिर्गमनाय श्रयति। Com.

अन्य एव-'Quite different, unparalleled.' अशुष्णः-'untrodden, not resorted to by any one else, unusual, unapproachable.' कथाप्रकारः-The style of narration, the way of presenting things. अन्यत्र...पूर्वः-पूर्वं न परिक्रिष्टः-Never before has he suffered such torment anywhere. यतो...तुभवितुम्-'And therefore, in this present condition, it is possible that he may meet with death'. किमपि आशङ्कमाना-Apprehending some (mishap). भीतायिता-'The क्यङ्, usually denoting आचार, must be taken here to show कर्ण-भीतं करोति भीतायते।...it ought to be translated by भीतिता or भायिता. 'frightened'. Bh. The V. L. भीतिता or भायिता has also the same sense. इत्याख्यायते (मया)-'therefore I say'. She means that she is emboldened to speak of मालती's condition, by the fact that कामन्दकी did keep no reserve in telling everything about माधव. मुहूर्तमण्डनस्य-the decoration of the road for sometime. रवि...रमणीया-रविकिरणैः आश्लिष्टं यद् मुग्धं कमालिन्याः कन्दं, तद्दत् मुन्दराणां अवयवानां शोभा, तथा विभाविता अनङ्गवेदना, तथा अधिकतरं रमणीया-Lovelier by the love-pang revealed by the (peculiar) charm of her limbs looking like the lotus bulb (withered) by the touch of the sun's rays. Cf. बालकमालिनमिदं मृदुतरं रविकरस्पर्शान्मलानं

च भवति । C. दुनोति—Troubles. केलिकलाः—Sports and arts. कम... मण्डला—कमलायमानः यः कान्तः हस्तः, तस्मिन् पर्यस्तं गण्डमण्डलं यया—With her round cheek resting on the lotus-like lovely hand. Of. वामहस्तनिहितवदना आलिखितव प्रियसखी । शा० IV. विक ..सुन्दरेण - विकसितानां अरविन्दानां यः मकरन्दनिस्स्यन्दः, तेन सुन्दरः—Pleasant with the dripping honey from full-blown lotuses. दर...वाहिना—दरदलितानां कुन्दानां माकन्दानां च मधुबिन्दवः, तेषां संदोहं वहति सः, तेन (मारुतेन)—Which carries a mass (संदोह) of honey-drops from the slightly (दर) opened कुन्द and माकन्द flowers. उन्नाम्यति—Gets uneasy or distracted.

निज...रूपस्य - निजमहोत्सवस्य अभ्युदयः, तस्य दर्शनाय प्रतिपन्नं रूपं येन, तस्य— ' Who assumed (प्रतिपन्न) a human form to see the glory (अभ्युदय) of his own festival '. माधव was, as it were, the god of Love incarnate, come down to observe his festival. विवि... रामं - विविधैः विभ्रमैः अभिरामं (अवलोकनसुखं)—Delightful with the various graceful movements (विभ्रम). अनु...रम्भं—अनुरूपः अनुरागस्य अनुबन्धः, तेन महार्थीकृतः यौवनारम्भः यस्मिन् तत् - The beginning period of youth in which was rendered highly precious (महार्थीकृत) by the worthy unimpeded passion. अन्यो...हलं—अन्योन्यदृष्टीनां विनिपाते या वञ्चना, तस्याः अवसरे खिद्यमानं यत् चिन्तं, तेन त्वरमाणं कौतुहलं यस्मिन् तत् (°सुखं)—In which their curiosity was aggravated by their hearts disappointed (खिद्यमान) at the time of the failure (वञ्चना) to meet the glances of each other. समु...सुन्दरं - समुल्लसितौ साध्वसस्तम्भौ, ताभ्यां मन्थराः अवयवाः, तेषु प्रतिलम्बाः स्वेदः पुलकः उत्कम्पः च, तैः सुन्दरं (सुखं)—Charming by the sweat, horripilation and tremor, produced in (lit. adhering to—प्रतिलम्भ) the limbs grown languid through the rising fear (साध्वस) and numbness. साध्वस is 'fear or nervousness'. सवि...दारुणं—सविशेषः दुःसहः आयासः, तेन विजृम्भमाणः उद्दामा देहदाहः तेन दारुणं (परिणामं)—Terrible on account of the excessive (उद्दामा; lit. unrestrained) bodily fever augmented (विजृम्भमाण) by a still more unbearable feeling of exhaustion (आयास). दशापरिणामः—A change of condition. मुद्ग...दया—मुद्गर्तमात्रं संप्राप्तः पूर्णचन्द्रोदयः यया सा—(Like a young lotus-plant) which could enjoy the full moon's rise only for some time. The lotus-plant withers away because the moon has vanished from sight, after just a moment's glimpse. The

same is the case with मालती, who enjoyed the pleasure of his sight for a moment, only to suffer from it.

मुहूर्त...गमः - मुहूर्तमात्रं हृदयविनिहितः निर्मायमाणः वल्लभसमागमः यस्याः—
Who enjoys for a moment union with her lord, placed (विनिहित)
in the heart, being created (निर्मायमाण) (by the mind or in
imagination). निर्भ...माना-निर्भरण सलिलासारेण सिच्यमाना - (Like the
earth-भेदिनी), being sprinkled over by a heavy (निर्भर) shower of
rain-water. शीतलायने- Gets cooled. प्रस्फु...शोभितं (मुखपुण्डरीकं)—
प्रस्फुरितौ कान्तौ दशनच्छदौ, तथा उच्छलन्ती दन्तमुक्तिकावलिः तस्याः कान्त्या
सविशेष शोभितं-‘Rendered peculiarly charming by the lustre of the
row of pearl-like teeth shining forth (उच्छलन्ती) from her
lovely throbbing lips.’ The throbbing of the lips is in-
dicated as an after-effect of love’s enjoyment. निर...स्तवकं-
निरन्तरं उल्लसितः पुलकः, तेन पक्ष्मलौ कान्तौ कपोलौ, तयोः तूर्णमानः संततः
आनन्दबाष्पाणां स्तवकः यस्मिन् तद् (मुख०)—On which (is observed) a
cluster (स्तवक) of the tears of joy rolling (तूर्णमान) continuously
on the cheeks downy (पक्ष्मल) with the rising horripilation.
ईष...त्वलं-ईषद्विकसिते निष्पन्दे मन्दे च तारे ययोः, तादृशे उत्ताने मसृणे मुकुलायमाने
च नेत्रे नीलोत्पले इव यस्मिन्—On which the eyes (appearing) like blue
lotuses, have their pupils (तारा) slightly dilated, steady and
languid, (while they i. e. eyes) are uplifted (उत्तान), gleaming
soft (मसृण) and bud-like (i. e. half-closed). उद्वि...मनोहर-उद्विन्नाः
स्वेदजलबिन्दवः नैः सुन्दरं ललाटपट्टं, तदेव नवचन्द्रलेखा, तथा मनोहरं—Lovely with
the first crescent of the moon in the form of her broad forehead
(ललाटपट्टं) bedewed with the rising drops of perspiration. विद्...
भावा-विदग्धानां सहचरीणां चित्ते संशयितः कौमारभावःयस्याः सा—‘The suspicion
regarding whose virginity is roused in the minds of her shrewd
friends.’ Her friends, observing these signs of enjoyment have
begun to call in question her virginity! कथमियं कुमार्यपि विदग्ध-
नायकोपभुक्तेव संभोगविह्वालकृतेत्येवं संदिह्यमाना भवति । Com. कुमारस्य भावः कौमारं
कौमारमेव भावः । V. L. कुमारीभाव-कुमार्याः भावः ।

उद्दामः...रिणी-उद्दामः शशिनः मयूखानां निकुरम्भेन चुम्बितः, अत एव प्रवृत्तः
निस्यन्दः यस्य, तादृशः चन्द्रमणिहारः, तं धारयति इति सा - Wearing a necklace
(हार) of moon-gems that has started oozing, being kissed by the
multitude of the rays of full (lit. unchecked) moon. For the

expression Of. बाह्वेन्दुबमयूखञ्चुम्बितस्यान्दिचन्द्रमणिहारविभ्रमः। उन्नर० I. 34. प्रचुर...शयनीये-प्रचुरेण कर्पूरेण सविशेषाशिशिरः यः चन्दनरसः तस्य छटासारनिकरेण दन्तुरिते यद् बालकदलीपत्रं, तेन यः संवाहनादिव्यापारः तदर्थं त्वरमाणः सहचरिणां सार्थः तेन विरचिता उपनीता च कमलिनीद्वलमेव जलाद्रां तस्याः शयनीये—On beds formed of lotus-leaves serving as wet-sheets, brought by her friends who are hastening (त्वरमाण) to do the shampooing etc. (संवाहन) (to her) by means of the lotus-leaves which are made rough and uneven (दन्तुरित) by the mass of excellent lumps (छटा) of sandal juice, rendered specially cool by plenty of camphor. जलाद्रां—As the Com. takes it, ' a wet cloth or garment ' (आद्रवस्त्रं); its other sense ' a fan wetted with water ' may also suit here, in which case it would mean ' a bed provided with wet fans in the form of lotus-leaves brought and arranged by her friends etc.' उन्मिद्रा-उद्रता निद्रा यस्याः सा—Sleepless.

स्वेद...रसा-स्वेदेन प्रसृतौ पादपल्लवौ, ताभ्यां उद्दान्तः पिण्डालकतकस्य रसः यस्याः—Whose red lac-dye (पिण्डा...रस) is washed away (lit. vomited—उद्दान्त) from her sprout-like feet dripping with perspiration. The Prakrit पञ्जद्विद्, a Desī word, should be translated by प्रक्षरित. (Cf. Marathi पाझरणे). Cf. क्षरः खिर-झर-पञ्जझर-पच्चड-णिच्चळ-णिद्रदुआः । हेमचंद्र-प्राकृत व्याकरण VIII. 4. 173. थर...बन्धना - थयथरायमानं यत् पीवरं ऊरुमूलं, तेन विसंबद्धितं नीवीबन्धनं यस्याः सा—The knot of whose garment became loosened by the plump (पीवर) throbbing root of her thighs. Cf. कान्ते तल्पमुपागते विगलिता नीवी स्वयं बन्धनात् । वासो विश्रुद्यमेखलाकरधृतं किञ्चिन्नितम्बे स्थितम् । अमरु०. उत्क्षु...बन्धना-उत्क्षुभ्यतः हृदयान्तगत (निर्गता) उत्तरङ्गा निःश्वासाः, तैः विषमं (यथा तथा) उच्छ्वसन्तौ पक्ष्मलौ पयोधरा, तयोः उपरि निहिते वेपमाने भुजलते एव वेष्टबन्धनं यया सा—Keeping her throbbing creeper-like arms as a covering (वेष्टबन्धनं) on her thrilled (पक्ष्मल) breasts which violently heave (up and down) by her wave-like sighs from inside the over-excited (उत्क्षुभ्यत्) heart. उत्तरङ्गा—Lit. उम्भुताः तरङ्गाः यस्मिन्—With waves surging inside. Cf. प्रत्यग्रहीत् पार्थिववाहिनीं तां भागीरथीं शोण इवोत्तरङ्गः । रघु० VII. 36. अपामिवाधारमनुत्तरङ्म् । कुमा० III. 48. पक्ष्मल—Full of horripilation वेष्टनं-उपरिवर्तिप्रियस्य भुजलताबन्धनमालिङ्गनभावनया । Com. झटिति—Suddenly. प्रति...लोचना- प्रतिबोधवेलायां विसर्जिताः उद्भिद्रा दृष्टिपाताः तैः विज्ञानं यत् शून्यं शयनीयं, तेन संजातः मोहः, तस्मात् भीलन्ती लोचने यस्याः सा—

Whose eyes would close in a swoon (मोह), to find the bed empty while looking about with stricken (उद्धिन्न) glances when suddenly (झटिति) awakened from sleep (प्रतिबोध). प्रियप्राप्त्या प्रबुद्धा । प्रबोधश्च स्पर्शादिना भवति । संसं...जीविता-संसभ्रमस्य सखीजनस्य प्रयत्नेन प्रतिपन्नः यः मूर्च्छाविच्छेदः, तस्य समये संगलिताः (निःसृताः) ये दीर्घनिःश्वासाः, ते एव शेषजीवितं यस्याः सा— In whose case what remains of life is the long sighs escaping her at the time when the swoon has ended by the effort of her bewildered friends. किंकर्तव्यमुद्धता—'Being at a loss to know what to do being at one's wit's end. Such is the condition of her friends and not hers. They could not find any means to console her and give her relief in her suffering. प्रथ...सानं-प्रथमं प्रार्थितं निज-जीवितस्य अवसानं येन तं—Who eagerly sought the end of their own life. वयमेव प्रथमं प्रियामेह । Com. दुर्वा...पापं-दुर्काराणि देवविलसितानि, तेषां उपा-लम्भः एव व्यापार. यस्य तं—For whom censuring the irresistible toul play of Fate was the only activity remaining.

लव...लवेषु-लाषण्यं भूयिष्ठं यत्र, एतादृशं यद् निर्माणं तेन परिपेलवानि—Delicate because of a frame (निर्माण) where loveliness predominates. दारुणविजृम्भितस्य-दारुणं विजृम्भितं यस्य तस्य (मन्मथस्य)—Who has acted so dreadfully. कियच्चिरं...भविष्यति.—How long will he go on with happy results? She means, he i. e. Madana cannot continue with his havoc for a long time, for Malati will soon break down. कुशलवसानता-कुशलं अवसानं, तस्य भावः क्षेमपर्यवसायित्वं—The condition of a happy ending (अवसान). रमण...वरणानि—कलह-कोपेन यः उपगमः तेन पल्लवितः यः केरलीकपोलः तद्वत् कामलः उद्वेलन्न विमलः चन्द्रः तस्य चन्द्रिकया उद्दामदलितं तिमिरस्य आवरणं येषां तानि (विभावरीमुखानि)—Whose veil (आवरण) of darkness has been violently (उद्दाम) torn asunder (दलित) by the light of the rising (उद्वेलन्न) moon, soft and clear like the cheek of a Kerala woman (केरली), kindled (पल्लवितं) with the glow of anger in the love-quarrels with her lover (रमण).' Kerala women were noted for their beauty. Cf. तस्या आतिगोरत्वेन लौहित्यार्थं ग्रहणम् । O. विभावरीमुखानि—The forepart or the opening hours (मुख) of the nights (विभावरी). उल्ल...ङ्गनाः—उल्लसितः यः दुग्धसिन्धोः पूरः तद्वत् धवलं उज्वलं, च ज्योत्स्नाजलं, तेन प्रक्षालितं गगनाङ्गनं यैः ते (उपरिणाहाः)—Which wash the court-yard (अङ्गनं) of heaven with

the water of the moon-light, bright and white like the rising flood (tide) of the Milky Ocean (दुग्धासिन्धु). परि...मुखानि—परिमलिताः (संजातपरिमलाः) ये पाटलावकुलाः, तेषां निर्मयेनन यः बहल-परिमलस्य उद्गारः, तस्य संवलनेन (मिश्रीभावेण) मस्तुणाः मांसलायमानाः ये मलयमारुताः तैः उद्भूमायितानि दश-विंशतिं मुखानि यैः—Which render smoky the faces of the ten quarters by means of the gentle Malaya breezes, fattened (मांसलायमान) with the mixing (संवलन) of the thick perfume, emitted (उद्गार) on account of their friction (निर्मथन) with the fragrant पाटला and बकुल flowers. परिमलित is a form like कुवलयित, obtained by the addition of the suffix इत् to the word परिमल, in the sense of तद्स्य संजातम् । वसन्तरजनीपरिणाहाः—The protracted or long-drawn (परिणाह) nights of spring. V. L. परिणामाः, which would refer to ‘the closing hours of the nights,’ having already spoken about मुखानि.

III. 14. तद्विषयः—सः (माधवः) विषयः यस्य सः—Which has him as the object. गुणज्ञता—Appreciation of the merits (of माधव) . नन्दितं—Delighted, pleased. स्थाने. adv. It is proper, justly. प्रमादः—अनिष्टम्—Calamity.

III. 15. सौकुमार्यैकसारं—सौकुमार्यमेव एकः सारः स्थिरांशः यत्र तद् (वपुः)—With its one (and only) essence of delicacy. She points out the contrast between the frail delicate body of मालती and the fierce God of Love with his five arrows (पञ्चबाण). Cf. अखिन्दमशोकं च चतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः । . To add to it, has come spring with its fragrant breezes, mango blossoms and lovely moon. चलि...प्रसूनः—चलितैः मलयवातैः उद्भूतानि चूतानां (आम्रवृक्षाणां) प्रसूतानि यस्मिन्—At which the mango-blossoms are stirred by the blowing Malaya breezes. चारु...तंसः—चारुचन्द्रः अवतंसः यस्य—For whom the lovely moon serves as an ear-ornament (अवतंस). सनाथं-युक्तं—Possessed of. संजीवनं—Life-restoring, bringing to life.

III. 16. परि...वैजयन्ती-परिणतः यः विसकाण्डः, तद्गत् पाण्डुः मुग्धः च यः स्तनपरिणाहः, तस्मिन् विलासवैजयन्ती—(The garland which is) a flag (proclaiming) the charms of her full-grown, expansive breasts, pretty and white like a developed lotus-stalk.

Note the poet's self-contradiction, in that, elsewhere he describes her ' budding breasts(स्तनमुकुल),' II. 5.

कलकल :—A great noise. जानपदाः—Inhabitants of a country (जनपद), as opposed to पौर 'a citizen'. यौव...निवेशः—यौवनारम्भगर्वेण संभृतौ दुर्विषहौ अमर्षरौषौ, तयोः व्यतिकरेण यः बलात्कारः, तेन विघटितं उद्धाटितं च यत् लोहपञ्जरं, तत्र निबद्धा गृह्णन्त्या, तस्या निरोधस्य यः प्रतिभङ्गः, तेन संकलितः यः निजलीलाविलासः तेन उद्वेल्यन् यः बहलः उन्मुग्धश्च लाङ्गूलः, तस्य विकटेन वैजयन्तिकायाः इव आडम्बरेण उद्दामशरीरसंनिवेशः यस्य सः—Whose bodily form (संनिवेश) is fierce because of the formidable (विकट) banner-like display (आडम्बर) of the heavy long tail (लाङ्गूल) uplifted in natural playful grace regained (संकलित) after breaking through (प्रतिभंग) the strong hold (निरोध) of the chain that secured (him) to the iron cage which was burst (विघटित) and flung open (उद्धाटित) in a mingled (व्यतिकर) feeling of intolerance (अमर्ष) and rage, which have become unbearable having been developed (संभृत) by the pride of the prime of youth. मटात्—From the convent. तक्षग...कन्दरः—तक्षणे सन्तुष्टं कवलितः अनेकदेहिदेहाः, तेषा अवयवमध्यगताः निष्ठुराः अस्थिखण्डाः, तेषां टङ्कारेण कटकटायमानाः करपत्रवत् कठिनाः इष्ट्राः, ताभिः करालं मुखकन्दरं यस्य सः—Whose cave-like mouth is horrid with saw-like (करपत्र) harsh jaws creating a grating sound (कटकटायमान) by the cracking (टङ्कार) of hard bits of bones from the limbs of the bodies of many creatures gobbled (कवलित) hungrily. प्रच...निवहः—प्रचण्डवज्रनिर्घातवद् दारुणः चपेटः, तेन आमोहनं, तेन पातिताः अनेकनरतुरंगाः, तेषां जाङ्गलं (मांस), तस्य उद्धारण भरितः गलगुहागर्भः, तत्र गंभीरः घर्घरः यः उरल्लिः (गलगर्जितं), तेन यः गल्लपूरणशब्दः, तस्य संदर्भेण प्रतिस्वाभोगः (प्रतिशब्दविस्तरः), तेन भीषितः नष्टो (यथा भवेत् तथा) विद्रावितः अशेषजननिवहः येन सः—Who frightened and routed out of sight (नष्ट) the whole crowd (निवह) of people by the wide-spreading (आभोग) echo of the continuous sound (संदर्भ) of his deep and hoarse mouth-filling (गल्लपूरण) growls (उरल्लि) from the depth of his cave-like throat filled with the eructation (उद्धार) of the flesh (जाङ्गल) of many men and horses levelled down by the smashing blow of a slap from his paw, (which is) as disastrous as the fall of the ponderous thunder.

bolt. कटोर...पयः—कटोरः नखरश्च कर्परः, तेन आक्रमणं, तेन निर्दयं शारिता जन्तूनां गात्रावयवाः, तेभ्यः प्रवृत्तेन रक्तेन कर्दमितः गतिपथः येन सः—Who made his track miry (कर्दमित) by the blood issuing from the limbs of the bodies of animals cruelly mangled, after having been overpowered (आक्रमण) with his hard and sharp (नखर) paw (कर्पर). लीलायितं—The play, sport.

सहर्षसाध्वसम्—With mingled joy and fear. अम्महे एषोऽपीहस्य एव । अम्महे—An exclamation of joy and wonder, (almost in the sense of Marathi अगबाई ! ...अगबाई ! हेही इथेंच !) अत...लोचनया—अतार्कितं (यथा तथा) उपनतं यद् दर्शनं, तेन उल्लसिते लोचने यस्याःसा—Whose eyes brightened at my unexpected (अतार्कित) sight.

III. 16. He describes his feelings of pleasure and happiness, at being observed by मालनी with those eyes of love and joy. पाण्डरीकेण दाम्ना—By a garland of lotus flowers. पुण्डरीकाणां इदं—पौण्डरीकम्. अवरिलं बद्धः—Closely bound. The bright and white series of glances on him was, as it were, a garland of lotuses. स्नपितः—Bathed. निर्भरेण दुग्धस्रोतसा—By a thick stream (स्रोतस्त्र) of milk. Her steady gaze is fancied to be the stream of milk which bathes him. कृत्स्नः कवलितः—Entirely or completely swallowed. स्फुरितेन—Dilated, expanded. “ The eyes in wonder have been so widely dilated that I am completely swallowed by them, as it were ! ” प्रसभं—Forcibly. सान्द्र—Thick. साटोपं—In a majestic way. अप्रमत्तः—Without being negligent, careful, cautious. संशयः—Risk, danger.

III. 17. संस...खण्डः—संसक्तं वृष्टितं विवर्तितं अन्त्रजालं, तेन व्याकीर्णं (सद्योहतत्वात्) स्फुरत् अपवृत्तं (अधोमुखं) रुण्डखण्डं (कबन्धरूपं शकलं) यत्र सः (मार्गः)—Having the quivering remains of upturned (अपवृत्त) trunks, and spread over with a net-work of entrails, sticking (to the ground), cut up in pieces, and rolled up in coils (विवर्तित). कीला...पङ्कः—कीलालव्यतिकरेण (रक्तसंघेन) गुल्फदग्धः गुल्फपरिमाणः पङ्कः यत्र सः—With an ankle-deep mud formed by the mixing of blood (कीलाल). गुल्फदग्ध is a word obtained by the addition of दग्धन् in the sense of प्रमाण. Cf. प्रमाणे द्वयसज्जदग्धन्मात्रचः । पा० सू० V. 2-37.

Of. ऊरुदघ्न, जानुदघ्न etc. युत्कः प्रमाणमस्य । प्राचण्ड्यं—प्रचण्डस्य भावः—A frightful aspect. नखायुधः—A tiger. नखाः आयुधं यस्य ।

III. 18 क्रमगता—Gone within his reach or clutches. तदभिषानितात् पुरुषात्. From a man felled down by him i. e. the tiger. Note how the verse is being recited in bits by the various characters. अत्याहितं—महद्दयं—A great danger or calamity. दुर्जातं—Evil, calamity. व्यालनिवहः—व्यालस्य नखैः निःसृतः रक्तनिवहः यस्य । क्षिनि...ष्टम्भः—क्षितितले निषक्तायाः खड्गलतायाः अवष्टम्भेन निश्चलः—(Making himself) steady with the support of his creeper-like sword stuck (निषक्ता) into the ground. क्लाम्यनि.—Faints.

IV Act.

विपन्नजनानुकम्पिन्—One who is compassionate (अनुकम्पिन्) for the afflicted (विपन्न). कमण्डलुः—A wooden or earthen water-pot used by ascetics. पटाञ्चलं—The skirt of the garment. सखि लवङ्गिके दिष्ट्या etc.—‘मालती intends her speech for माधव, but it would be hardly consistent with the character of a well-bred girl to address herself directly and unreservedly to the man for whom she has conceived a passion, and must on that account make her open advances as slow as possible, especially as she has not been yet given to him by her father. She, therefore, looks at लवङ्गिका and directs her speech to her. एष एव सः—‘This is he i. e. मकरन्द’, whose cause of love बुद्धः was pleading with her, and for whom she had begun to feel some attachment. This is the first time she sees him, although, as the stage direction at the beginning of the Act, मद्यान्तिका-लवङ्गिकाभ्यां अवलम्बितौ...माधवमकरन्दौ etc., tells us that she was holding him in his arms! This she does, however, in ignorance of his identity, and out of gratitude for him, her saviour. The other reading for this stage-direction मालतीमद्यान्तिकाभ्यां अवलम्बितौ which makes मालती to support माधव her lover, would appear to be a better reading, were it not inconsistent with our notions of an Indian girl like मालती, who would not and should not be bold enough to even do the needful service in such situations! अन्यादृशेषु—Persons of a different nature; not so noble as माधव or मकरन्द. पक्षपातिनी—Partial, having a special liking for, and therefore speaking well of them. भद्रं भद्रं वदन्ती। Com. रमणीयः—Sweet, pleasing. She suggests that मालती’s selection of her man is also good, and it is all pleasing to hear the talk of their love, although it has reached the stage of a scandal. रमणीयोजितं दर्शनं—An interview which is both romantic and striking or glorious (ऊर्जितं) in rousing love in each other’s heart. रमणीयं संप्रमत्नस्नांशुकं सम्यग्बिभाष्य परस्परवयवसौष्ठवग्राहित्वेन साध्वसत्त्वाजाद् दृढालिङ्गनमहोत्सवावुत्थित्वेन च मनोहरम्। तथा ऊर्जितं बलवद् दुस्तरविपन्नितरणोपकारमूलत्वेन। दैवात्—(Brought about) by Fate. It was really good

luck that the two have met each other in such a nice and romantic situation, which could never have been possibly arranged by us. **संनिधापितः**—Made to be near or present (on the scene). **काचिद् वार्ता**—Some news. He hesitates to tell what he has heard about the proposal of giving मालती to नन्दन, lest he should wound her feelings and give her a shock. **परापतन्**—Hastily returning. **शार्दू...गतां—शार्दूलावस्कन्दस्य गोचरगतां**—Within the reach of the tiger's attack (अवस्कन्द). **विमृशतः**—Think, reflect, as to what the news might be. **सुहृद्बुद्ध्या वर्धितोऽसि मालती**—You have been congratulated by मालती, on your friend's recovery from his swoon (बुद्धि). **प्रीतिदायस्य—वर्धापकदानस्य**—Of a gift as a token of joy or pleasure and also of love. When a good news is told the person who brings the news, deserves to be given a reward.

IV. 1. व्याल...मुग्धं (मां)—व्यालेन व्रणितः यः सुहृद्, तस्य प्रमोहेन मुग्धः, त— I) who lost my consciousness at (the sight of) the swoon of my friend wounded by the tiger. **सौजन्यात्**—Out of her gentle gracious nature, out of her goodness (of the heart). **मां गतव्ययं विहितवती**—Made me free of the trouble, removed my pang. **यत्...तद्**—Since...therefore. **पूर्णपात्रवृत्त्या**—In the nature of or as (वृत्त्या) a present willingly parted with and given over to a person who brings the happy news. Cf. **हर्षाद्दुस्सवकाले यदलंकागङ्गादिकं । आकृष्य गृह्यते पूर्णपात्रं स्यात् पूर्णकं च तद् ।** or **वर्धापकं यदानन्दादलंकागदिकं पुनः । आकृष्य गृह्यते पूर्णपात्रं पूर्णानकं च तद् ॥** हारावली. The presents are not in fact gifts, but are snatched away from the person, as by right. **माघव** therefore means that she can (प्रभवति) take away these things viz. my heart and my very life, as her legitimate reward and he would most gladly part with them. Cf. **कदा मे तनयजन्ममहोत्सवानन्दनिर्भरो हरिष्यति पूर्णपात्रं परिजनः । काद० प्रतीष्टः—**Accepted, received. **परमेश्वरेण**—By the king, 'the Supreme Lord.' **संभावयामः**—Do honour to, celebrate. **कारयामः । प्रमोदः—उत्सवपूर्वकः हर्षः । वैवर्ण्यं—विवर्णस्य भावः—**Paleness, loss of colour. **सहपांसुक्कीडनात्—**By having played together (even as children) in the dust (पांसु); being friends from the earliest childhood. **युष्माकं लभिन—**By having obtained you (as our nearest relatives). **साखि अस्माकं... मन्त्रयितव्यम्—**'What, oh friend, must this be told even to us?' लघाङ्किका

means 'There is no question, whatsoever, that we have gained as much as you have, why even more, by this alliance with the king's favourite, and that therefore there is no need of telling us these obvious things.' Another interpretation would be—'Well, we too have to say that our desires have also been fulfilled by this alliance.' यदेतन्वया मन्त्रितमस्माकं मनोरथाः पूर्णा युष्माकं लभिनोति वयमेव तद्द्वयमः । तेन त्वं मकरन्देन परिणेतव्येति मनोरथा अस्माकमेव पूर्णा भाविष्यन्तीति गृह्यमुक्तम् । व्यक्तं तु युष्माकं राजमित्राणां लभिन वयमेव पूर्णमनोरथा इति भावः । Com. One more interpretation, suggested by जगद्गुरु 'We too have with us a precious possession in Kāmandakī (Pr. मन्त्रिद्वयं = मन्त्रिद्वयं)' is far-fetched. हृद...सुन्दरं—हृदयभरितौ उद्बुत्तौ च विस्मयानन्दौ, ताभ्यां सुन्दरं यथा तथा (पर्यस्यन्ति)—In a manner charming on account of the joy and wonder that remain (उद्बुत्त) after having filled their hearts. The form भरित is explained as भरः संजातोऽस्य । आन्दो...हराः—आन्दालायमानेन (upset, disturbed, lit. swinging)—धीरत्वेन मनोहराः (कटाक्षाः) । Read पर्यस्यन्ते—Are cast or exchanged. The Pr. पल्हन्त्येति is Passive Pres. III Pl. of पल्हन्त्य, a Desī form equivalent to Sanskrit पर्यस्य 'to throw.' (Comp. Mar. पालया). Bh. Wrongly takes it as पर्यस्यन्ति, दलि...सदृशाः—इलितं यद् निलोत्पलं, तत्सदृशाः—Like full-bloomed lotuses. मनो...बन्धो—मनोरथैः निर्वृत्तः संबन्धः याम्यां तौ—Who have accomplished their union in their mental yearnings. मानसं मोहनं—Mental enjoyment.

IV. 2. ईष...विषमं—ईषत् यद् तिर्यग् बलनं, तेन विषमं—Slow and hesitating because slightly turned askance (तिर्यक्). कृणितप्रान्तं—With its corners contracted (कृणित). दृष्टिद्वयेन सुरतप्रागवस्थोक्ता । प्रेमो...लुलितं—प्रेमः उद्भेदात्—आतिपरिपाकात् स्तिमितं लुलितं—अर्ध-मुकुलितं च । Steady and half-closed on account of the development of passion. अनेन रताभोग उक्तः किं...ध्रु—किंचिदाकुञ्चिते ध्रुवौ यत्र । अन्तः...मसृणं—अन्तर्मोदस्य अनुभवेन मसृणं—Softened in the relish of internal joy. अत्र रतावसानमाह । स्तम्भ...पक्ष्म—स्तम्भेन, (कथं पुनः संगमो भावीति) चिन्तया निष्कम्पं पक्ष्म यस्य । आकेकराक्षं—आकेकरं (आकुञ्चितं) आक्षि यत्र—With the eyes contracted or half-closed (आकेकर) .

IV. 3. जीवितप्रदायी—Lit. the giver of my life, Saviour. माधव gives vent to his mood of despair which has filled him at the sad news of the proposed marriage of मालती with नन्दन. विःसि...भिदुरः—

विसिनी—सूत्रवद् भिदुरः भेदनस्वभावः—Liable to break or fragile like a lotus-fibre. आशातन्तुः—The thread of hope. Evidently he refers to his hopes long cherished, for winning मालती. आधिग्याधिः—आधिर्मनोव्यया, तद्रूपा व्याधिः—The disease of mental agony. निरवाधिः—Without any limit, unchecked. पारिप्लवधुरा—चपलकक्षा, चिन्तनाञ्चल्यस्य अतरिरूपस्य धुरा—The yoke of restlessness. प्रतिष्ठां व्रजतु—स्थितिं वप्नतु—Fix itself, settle down. अव्याजं—निष्कपटं. विस्त्रग्भेग—Undisguisedly, freely. स्वास्थ्यं धत्तां—निराकुलो भवतु—Be at ease. भवतु ..मदनः—Of. काम इदानीं सकामो भवतु येनासत्यसन्धे जने सखी पदं कारिता । शा० IV.

IV. 4. समानप्रेमणं—समानं प्रेम यस्य सः तं—The person (i. e. मालती) whose love was equally (intense). वामाग्भे—वामः प्रतिक्कलः आरम्भः यस्य—Whose working was opposed to me. परिणतिः—The result, development. For this idea Cf. प्रतिक्कलतामुपगतं हि विधौ विफलत्वमेति षट्सप्तधनता । दान...समये.—At the time of hearing (the news) of her being given away (to मदन). Her face that turned pale at the shock of the news is likened to the lustreless morning moon. प्रवि...प्रभं—प्रविगच्छन्ती प्रभा यस्य तद्. Whose lustre was being lost. प्रात...द्युति—प्रातश्चन्द्रस्य इव द्युतिः यस्य तद्—Having the lustre of the moon of early morning. Cf....पुनर्दृष्टिं बाष्पप्रसरकलुषामर्षितवती । मथि क्रूरं यत्तत् सविषमिव शल्यं दहति माम् ॥ शा० VII. 9.

दुःकरं प्राणिति—She lives a miserable life. निराशा—With all hope lost. निर्गता आशा यस्याः । अमंस्व—Aorist III sing. of rt. मन् ' to think. ' भूरिवस्तु...दास्यति—Her argument is that since भूरिवस्तु, मालती's father, never promised माधव or gave him any inkling to imagine that he himself would give her to him, the present news does not alter the situation in the least. न परिहीयसे—'You have not lagged behind (परिहीयसे) the situation in which you were before you heard this news ; although I admit, the situation has not improved, you are none the worse off than before '. दत्त...द्वेष्यते—मकरन्द hits at the weak point in her argument. मालती before was a free girl and could be wooed by him without any fear or impediment. But now she is दत्तपूर्वा ' Already given to another ' by her father, before he could endeavour to secure her for him-

self. There is thus the fear of the father now, and the obstacle of नन्दन in the way, apart from the moral aspect of cherishing a desire for one who is thus given away. स्वयं राजैव—By the King himself and not by भूरिवसु. वाक्प्रतिष्ठानि—वाचि प्रतिष्ठा येषां तानि—‘Depending or based upon the words uttered.’ व्यवहारतन्त्राणि—Affairs, dealings. She means that the *words* uttered, by way of giving promises or assurances govern the mutual dealings of men. It is the *words* that bind men and make them responsible for their actions. Bhūrivasu for instance by his remark, प्रभवति निजस्य कन्यका-जनस्य महाराजः, can any moment turn round and remind people of what he *actually* said, if at all they would blame him for his breach of promise. पुण्या...हेतवः व्यवस्थाः—All arrangements resulting in merit or sin. वाचि आयतन्ते—Rest or depend on words. The question of sin is also settled in view of the *utterances* of the man in his transactions. The truthful धर्मराज too, took advantage of *words*, when he declared loudly on the battle-field that ‘अश्वत्याम् was killed’, although ending in a low tone that it was an elephant of this name. Cf. अश्वत्यामा हत इति पृथाम्नुना स्पष्टमुक्ते । स्वैरे शेषे गज इति । किल व्याहृतं सत्यवाचा ॥ वेणी० III. प्रमाणम्—Authority. धर्मचिरसमयः—An established guiding principle (समय) of religious behaviour, a religious convention. अविमर्शितव्यम्—‘Not fit to be taken into consideration ; should not be thought of.’ V. I. विमर्शितव्यम् ‘is a matter for thought, has to be considered, (before giving any decision)’ since it has no sanction of usage or scriptural authority. Note the very skilful analysis and discussion of the situation ‘with a view to make out (and reaffirm) that the intelligence given by the man makes no difference in the condition of माधव as regards the prospect of getting मालती. For even before, he knew what भूरिवसु had said to the King as regards the giving of मालती to नन्दन, and now we have been told that she has been given by the *king*. भूरिवसु’s words really did not authorise the king to do so ; for though they were true in themselves, they were not applicable to मालती. Hence the King’s act cannot bind भूरिवसु’ Bh. अनवधाना—नास्ति अवधानं यस्याः सा—Inattentive, heedless.

IV. 5. सपत्नेषु-शत्रुषु-Even in enemies. पापं-Evil, calamity. Cf. अतिलेहः पापशङ्की । शा० IV. or प्रेम पश्यति भयान्यपदेऽपि । युज्यमानं-योग्यं, fit, proper.

IV. 6. Construe :—निजे अस्मिन् शिशुजेने दया वा स्नेहो वा भवत्याः चित्तं संसाराद् विरतं अपि द्रवयति । अतश्च प्र...मुखः (अपि) ते यत्नः प्रसक्तः (सन्) प्रभवति । अपरं (तु) दैवं (प्रभवति) । द्रवयति. Melts, softens. प्रव...मुखः-प्रव्रज्यायाः सुलभः यः समयाचारः तस्माद् विमुखः- (Although) running counter or antagonistic to the prescribed course of conduct natural to an ascetic life (प्रव्रज्या). प्रसक्तः प्रभवति-अविच्छिन्नः सन् प्रभवति-Being constant or ceaseless prevails i. e. proves effective. Bh. takes it in a different way. 'प्रसक्तः-प्राप्तः, संजातप्रसङ्गः-An occasion for thy effort has come to exist or thy exertion has become due'. दैवमपरं (प्रभवति)-But then there is another force viz. Fate which, too prevails and pulls the other way. सकरुणानुरागं-करुणया अनुरागेण च सहितं यथा तथा-With pity and love. कष्टम्-*Alas!* एतावती लोकयात्रा-This much career or association (of माधव with मालती).

IV. 7. प्रकटय्य-प्रकाश्य-*Having shown or manifested.* एकरसां-एकः रसः यत्र तां-In which there was only one flavour i. e. unalloyed, of one kind, equable. अकाण्ड...दारुणः-अकाण्डाद् अकस्माद् विवर्तनेन-अन्यथा भावेन दारुणः-Cruel in its sudden turn. प्रविशिनष्टि (रुजं)-Intensifies, heightens. This verse is repeated in IV act of the उत्तररामचरित. फलं पारणतं-The fruit (of my life of love) has ripened and therefore it marks the close of this life. अत्र पुरा विरहदशायां माधवप्रतिच्छन्दकादिदर्शनाद् धारितस्य जीवनस्य पर्यवसानं वृत्तम् । Com. कापालिकत्वं-*His nature as that of a man belonging to the कापालिक sect, i. e. his ruthless and cruel nature.* This suggests the अवोरघण्ट episode of the V Act. निर्व्यूढं-'Proved true, carried out successfully, indicated.' Cf. हा तात, निर्व्यूढस्तेऽपत्यस्नेहः । उत्तर० I. निर्वाहः प्रतिपन्नवस्तुषु सतामेकं हि गोत्रव्रतम् । मुद्रा०. प्रतिष्ठितः-*Effected, completed, accomplished.* दारु...परिणामः-The result or the development suited to his cruel working. Bh. understands प्रतिष्ठित in the sense of 'ensured, rendered certain, settled'. Fate rendered her passion so strong and unbearable that it made a havoc on her constitution, and

now the end is in keeping with this, in as much as she is not to be happy but miserable for ever, and perhaps to die. आश्वासनमात्रं—**Mere consolation.** सह...कातरा—सहजस्नेहेन कातरा । संश...फल्यः—संशयितं जन्मसाफल्यं (मालतीप्राप्त्या) यस्य सः—Whose achievement of his life's object is in suspense or hangs in the balance. महामांसविक्रयात्—**Other than selling human flesh (महामांस).** For its significance, see the Introduction.

IV. 8. सारसप्रहारं—Whose wounds were fresh or bleeding (सरस) अग...रिया—न गणितं स्वलङ् उत्तरीयं स्तनावरणवासः यया सा । Unmindful of the upper garment slipping down. एतेन निरन्तरस्तनस्पर्शः सूचितः । व्रस्ते...दृष्टिः—व्रस्तः एकहायनः (एकं हायनं वर्षं यस्य) कुरङ्कः तस्य इव विलोला दृष्टिर्यस्याः सा—Having unsteady eyes like those of a one-year old fawn. The phrase is repeated in the उत्तर. III. अमृतसंबलितैः—Besmeared with nectar. 'बुद्धरक्षिताप्रियसखी must be taken as a हेतुगर्भ विशेषण, 'easy to be got because she is the friend of बुद्ध. who will influence her in your favour and induce her to marry you.' Bh.

IV. 9. क्रव्याद or द्—A carnivorous animal like a tiger. व्यक्त...रमणीयः—व्यक्तेन स्नेहेन स्तिमितः रमणीयश्च—Steady and charming through manifested love पारासिन्धुसंभेदः—पारा च सिन्धुश्च ते नद्यौ तयोः संभेदः संगमः—The confluence of the rivers पारा and सिन्धु. For its location, see Introduction. अवगाह्य—Having bathed.

IV. 10. Construe :—स्नानमात्रोत्थिताभिः जल...न्नताभिः रुचिर... वधूमिः परिगततटभूमिः (संभेदनः) । जल...न्नताभिः—जलेन निविडितं अङ्गलम् यद् वस्त्रं तेन व्यक्ताः निम्नोन्नताः नाभिमध्यकुचमण्डलानितम्बजवनायवयवसंनिवेशाः यासाम् ' Whose ups and downs i. e. the depressed and elevated parts of the body are clearly manifested or brought into relief by the garments closely sticking (निविडित) in water.' The picture of ओलेनी, which evoked such hot controversy in the learned circles of Maharashtra, would explain the idea underlined in this expression. Cf. संदष्टवस्त्रेष्वन्नानितम्बेषु etc. । रघु. XVI. 65. स्नान...त्थिताभिः—स्नानमात्रादुत्थिताभिः—Who have just emerged (from water) after their bath. मात्रपदेन स्नानार्द्रवस्त्रापरित्यागः सूचितः । Com. रुचिर...स्वस्तिकाभिः—रुचिरः यः कनककुम्भः तस्य श्रीः विद्यते अस्य सः, दृतादृशः आभोगः (परिपूर्णता) ययोः तौ च तुङ्गौ च कुचौ, तयोः विनिहितौ हस्तौ एव

स्वस्तिकौ याभिः नाभिः--(By those women) who have placed their hands in a Svastika-like pose i. e. crosswise on their lofty (तुंग) breasts having the fullness of the beauty of bright golden jars. The poet describes the peculiarly natural pose of women under such conditions, and thus betrays a keen sense of observation !
 वधूभिः परिगततटभूमिः - The region of whose banks is crowded by young women (वधूभिः).

The Act is called शार्ङ्गलविभ्रम, as it gives us the incident of the tiger, utilised by the poet mainly to bring मद्यान्तिका and मकरन्द together.

V Act.

कपालकुण्डला—The name of the female votary of the कपालिक sect. Lit. 'Wearing a human skull as an ear-ornament.'

V. I. In this verse, कपाल० proclaims the glory of शक्तिनाथ, 'the Supreme Divinity' according to the philosophy of her sect. षड...तात्मा—षड्भिः (चक्रैः) अधिकं यद् दशनाडीचक्रं तत्र स्थितः आत्मा यय सः—The Supreme Śiva who resides in (a body in which there are) the six Chakras or Circles and ten Nādis 'or veins. The six Circles or चक्रs are—the ear, the navel, the heart, the throat, the palate, and the intervening space between the eye-brows. Cf. षट्सु कर्णनाभिहृत्कण्ठतःसुभ्रमध्यवर्तिषु शिवशक्तिसंघट्टस्थानेषु नाडीसंघट्टेषु हृदायधिष्ठित-प्राणविशेषचलनयोगात् चक्रैस्त्रिव । Com. The various gods, forms of the Supreme Being, that reside in these places are these :—नाभौ ब्रह्मा हृदि श्रीशः कण्ठे रुद्रो व्यवस्थितः । ईश्वरो लम्बिकायां च तदूर्ध्वे च सदाशिवः ॥ ज्योतिःस्थानानि चैतानि षट्चक्राणि जगद्गुहाः ॥ Bh. दशनाडी—or the Ten Nādis are—इडा, पिङ्गला, सुषुम्णा, सारस्वती, गान्धारी, हस्तिजिह्वा, पूषा, अलम्बुषा, कुहू and शाङ्खिनी. For their places on the body, cf. एताः प्राणवहा जेयाः प्रधाना दश नाडिकाः । इडा नासायुटे वामे पिङ्गला दक्षिणे भवेत् । सुषुम्णा तालु भिन्नैव ब्रह्मद्वारं प्रवर्तिता । स्वरस्वती च जिह्वायां गान्धारी वामकर्णके । दक्षिणे हस्तिजिह्वाख्या पूषा वामे च लोचने । अलम्बुषा दक्षिणे स्याद् गुदद्वारे कुहूर्भवेत् । आब्रह्मरन्ध्रान्तर्गणं ब्रह्मरन्ध्रस्य शाङ्खिनी । सद् विन्दुवहा जेया लिङ्गद्वारं च शाङ्खिनी ॥ Thus the human body, consisting of seven primary fluids (रसासृग्मांसमेदोःस्थिमज्जाशुक्राणि धातवः) has six parts or चक्राणि, and ten principal Nādis in a net-work of 72000 veins, whose function is to bear the wind. The whole body is presided over or tenanted by the Supreme Śiva who is deluded by the शक्तis, and especially the प्राणापानमयी शक्ति. Some take षड्विक्रदशनाडीचक्रं to mean 'a circle of Sixteen Nādis', in which case the following six are added to those already mentioned above, लोलजिह्वा, इभजिह्वा, विजया, कामदा, अमृता and बहुला. हृदि...रूपः—हृदि विनिहितं रूपं यस्य—'Whose form is held within the heart, whose abode is the heart of men.' Cf. ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति । भ्रामयन् सर्वभूतानि चन्द्रारूढानि मायया ॥ भग०. तद्विदां सिद्धिदः—Who gives miraculous powers

to those who know i. e. realise Him. The सिद्धि or Powers are—
 माहिमा लविमाणुत्वं प्राकाम्यं वशिनेशिता । प्राप्तिः कामावसायित्वं शम्भेरैश्वर्यमष्टया ॥
 अविचलितमनोभिः—With unswerving minds. For the idea in this
 line, Cf. अन्तर्यश्च युगुक्षमिर्नियमितप्राणादिभिर्भृग्यन्ते । विक्र० I. 1. शक्तिभिः परिणद्धः—
 Surrounded or begirt by the 'Powers' or शक्तिस. According to
 the Yoga philosophers, there first existed the Supreme indiscriminate
 cause of all. Then to the Supreme Being, called शिवः
 or परः शिवः, a शक्ति called इच्छा was born, and from it sprang
 क्रियाशक्ति and ज्ञानशक्ति, and from these sprang the god सदाशिव,
 the representative of the element of ether, from him ईश्वर, the
 representative of wind, from him रुद्र, the representative of light,
 from him विष्णु of water, and from him ब्रह्मा of earth. Then
 followed the rest of the creation.' Bh. The Com. understands
 eight शक्तिस that surround शिव and they are—ब्राह्मी, माहेश्वरी, कौमारी,
 वैष्णवी, वाराही, माहेन्द्री, चामुण्डा and चण्डिका.

V. 2. She describes her flight through the sky on the
 strength of her Yogic miraculous powers, which enable her to be
 in direct communion with Supreme Śiva and which allow her to
 go anywhere she likes through the air without the slightest
 physical exertion. Construe:—नित्यं न्यस्त.. हितं हृत्पद्म...हितं शिवरूपिणं
 आत्मानं पश्यन्ती, नाडीनां उदयक्रमेण जगतः पञ्चा...कर्षणात् अग्रे नभोऽम्भोमुचः
 विघटयन्ती (इह) अभ्यागता । नित्यः—Enternal, permanent. Cf. अजो
 नित्यः शाश्वतोऽयं पुराणो न हन्यते हन्यमाने शरीरे । भग० II. न्यस्त...निहितं.
 'Fixed or placed by a mystical न्यास or touching, in the circles of
 the six parts of the body'. न्यास consists in repeating a sacred
 Mantra and touching the six parts of the body (mentioned above)
 हृत्प...दितं—हृत्पद्मस्य मध्ये उदितं । शिवरूपिणं आत्मानं—Atman or the Supreme
 Spirit, in the form of शिव. लववशात्—Through the power of ab-
 sorption. 'लय, consequent on समाधि, is a state of mind in
 which the Yogin is conscious of one thing only, that on which,
 in a previous process called ध्यान, he has concentrated his mind.'
 Bh. नाडीनामुदयक्रमेण—पूर्वोक्तानामिडापिङ्गलादीनां वायुपूरणपरिपाट्या । In the
 course of the swelling of the veins. जगतः पञ्चामृताकर्षणात्—शरीरस्य
 पञ्चभूतात्मकस्य पञ्चामृतानां पृथिव्यप्तेजोवाय्वाकाशानां योगद्विंबलाद्य आकर्षणतस्मात्—
 By the drawing off of the five elements from the body (जगतः)–

‘When the wind is restrained by प्राणायाम and remains confined in the body, the five elements are drawn off from the body. Ordinarily when the wind moves, the five elements also move and perform their functions; and when it stops, they also stop.’ Bh. अप्राप्तोत्पन्नश्रमात् न प्राप्तः उत्पन्नस्य श्रमः यथा सा-
 ‘Not subjected to the experience of fatigue in flying up,’ as the body becomes as light as cotton. This of course refers to the miraculous powers which a Yogin gets when he has succeeded in the eight processes of the Yoga. They are यम, नियम, आसन, प्राणायाम, प्रत्याहार, धारणा, ध्यान, and समाधि. ‘अहिंसा-
 सत्यास्तेयब्रह्मचर्यापरिग्रहाः यमाः । पतं० यो० सू० II. 30 ; शौचसंतोषतपः
 स्वाध्यायेश्वरप्रणिधानानि नियमाः । II. 32. स्थिरसुखमासनम् । II. 46. तस्मिन् सति
 श्वासप्रश्वासयोगीतिर्विच्छेदः प्राणायामः । II. 49. स्वविषयासंप्रयोगे चित्तस्य स्वरूपा-
 नुकार इवेन्द्रियाणां प्रत्याहारः । II. 53. When the mind does not operate
 on its objects, the other organs of sense, the eye, the ear etc. imitate the mind i. e. cease to perform their functions. This is प्रत्याहार, from whence follows a perfect control over the senses.
 शिवाचन्धश्चित्तस्य धारणा । III. 1. Concentration of the mind on a
 particular point, the navel, the heart, the head etc., or on any external object. तत्र प्रत्ययैकतानता ध्यानम् । III. 2. An uninterrupted
 perception of the object on which the mind is concentrated is ध्यान. तदेवार्थ-मात्रनिर्भासं स्वरूपशून्यमिव समाधिः । III. 3. When the
 meditator loses his own identity in the thing meditated, the perception of which is the only state of his mind, he is in the state called समाधि. Then according to the object on which
 the Yogin, having gone through the previous processes, fixes and concentrates his mind and enters into Samādhi, he acquires miraculous powers of various kinds. The last three
 processes are called संयम. भुवनज्ञान सूयं संयमात् । III. 25. चन्द्रे
 ताराव्यूहज्ञानम् । III. 26. ध्रुवे तद्गतिज्ञानम् III. 27. नभश्चक्रे कायव्यूहज्ञानम् ।
 III. 28. कायाकाशयोः संबन्धसंयमाल्लघुतुलसमापत्तेश्चाकाशगमनम् III. 41.
 ‘One is able to move in the sky when he becomes light after having performed संयम on such light things as cotton or on the
 relation of the body to space. स्थूलस्वरूपसूक्ष्मान्वयार्थवत्त्वसंयमाद्भ्रुतजयः ।
 नतोऽणिमादिप्रादुर्भावः । III. 43-44.’—Bh.

V. 3. Construe :—उल्लोल...णीकः गगन...वेगः मयि पर्याप्तं रमणीय-
डामरत्वं संघने । उल्लो...णीकः—उल्लोलिन यथायातेन खल्लिता या रूपालानां कण्ठवर्तिनी
माला तस्याः संघट्टेन—कण्ठिताः करालाः किङ्किण्यः यत्र सः—Where the harsh
bells rang in consequence of the garland of skulls striking
against them. पर्याप्तं.—In an eminent degree, in ample measure.
रमणीयडामरत्वं—रमणीयं यद् डामरत्वं भीषणत्वं उद्भटत्वं वा—Awful grandeur,
charming dreadfulness. विघटयन्ती—Clearing all, separating.
अभ्यमुच्च—A cloud. The word नभम्, as the Com. says, is redundant.

V. 4. निवि...बद्धः—निविद्धं यथा तथा प्राथिवद्धः or निविडेन ग्रन्थिता (by a
tight knot) बद्धः । विष्वग्भ्रुतिः प्रचलतिविष्वक् सर्वतः वृत्तिर्यस्य—Moves about
on every side. (विष्वक्). खट्वाङ्गघण्टा.—The bell attached to the
staff. खट्वाङ्गः—A club or a staff with a skull at the top consid-
ered as the weapon of Śiva and carried by ascetics or Yogins.
कृतावृत्ति—कृता आगृत्तिः यथा सा (घण्टा)—Whirling round and round,
moving circuitously. कृतमण्डलभ्रमणा । संस्का...दीर्घं—संस्कारेण संतानेन यः
क्वाणः तेन दीर्घं—Prolonged by conditions (संस्कारेण) tinkling. पटु रटति—
Gives out a sharp sound. विवृ...कुञ्जेषु—विवृतानि यानि निर्मासतया शव शिरांसि
तेषां श्रेणयः पङ्क्तयः तासां यानि कुञ्जानि (गहनाः प्रदेशाः) तेषु—In the recesses
(कुञ्ज) of the rows of the hollowed (विवृत) human skulls of the
corpses. गुञ्जन्—Whistling, howling. अनव...हेतुः—अनवरतः रणत्कारः
तस्य हेतुः—रणत्कारः Jangling, pealing sound. उत्तालः—Violent. पताकाः
ऊर्ध्वं धूनोति—flutters my Flags upwards.

पुराण...गन्धिभिः—पुराणेन निम्बरसेन अक्तं भक्षितं परिभृज्यमानं च यद् रसेन
(अम्बरसेनकेनेन पञ्चरसे—लम्बूतं इति ख्यानं), तस्य इव गन्धः येषाम् तैः (धूमैः)
Stinking like garlic besmeared with old Nimba oil and then
fried (परिभृज्यमान. Cf. Mar. भाजणं). The Nimba oil seems to be
an extract of the bitter निम्ब fruit. पुरस्ताद् विभावितस्य—To be observed
in front. इमज्ञानवाटस्य—Of the court-yard or the enclosure of the
crematorium. पर्य...साधनस्य पर्यवसितं (समाप्तं) मन्त्रसाधनं यस्य तस्य ।
सविशेषं—adv. 'On a grand scale'. पूजासंभारः—A collection of
materials (संभार) for worship. This is worship in celebration
of the successful conclusion of his मन्त्रसाधन which he had
commenced with a promise to the deity of a human offering
when he has attained the cherished powers by his Sādhana.

उपयाचितं—'Promised'; a promise is given to the Deity by the Votary, of a gift in exchange for the reward or successful accomplishment of his desires; it is equivalent to the idea of a 'नवम in Marathi. Cf. यद्दीयते तु देवेभ्यो मोगज्यस्य सिद्धये । उपयाचितकं' तनु देहदं संप्रचक्षते ॥ हारावली quoted by Com. स्त्रीरत्नं—A gem of womanhood, the most beautiful woman. विदितं—Known, or obtained (उपलब्धं). उन...कुन्तलः—उत्ताम्बिताः (tied up). कुटिलाः (curly) कुन्तलः यस्य । कृपाणपाणिः—कृपाणः (sword) पाणौ (हस्ते) यस्य सः ।

V. 5. परिवृषं (अङ्गं)—Dusty, sombre, pale. लङ्घि...न्यासः—ललितः विकटश्च न्यासः यस्य सः—Whose bearing (न्यासः—इह न्यासः) is graceful and yet fierce. न्यास is also understood in the sense of पदन्यास, 'Tread of steps.' श्रीमान्—Not a part of the compound, but to be taken separately. " Possessed of glory.' मृगा...ननः—मृगाङ्कनिभं चन्द्र-सदृशं आननं यस्य सः । Construe the last two lines thus—यस्य वामः पाणिः प्रका...हसः प्रवि...पङ्कः लल...ङ्गलः विनयं हरति । प्रका...हसः—प्रकाशितं साहसं येन सः । प्रवि...पङ्कः—प्रविगलत् असृक्पङ्कं रुचिरकर्दमः यस्मात्—From which mud-like (clotted) blood was dropping down. लल...ङ्गलः—ललत् विलमत्) नरजाङ्गलं (नरमांसं) यत्र सः—With (lump of) human flesh (held) prominently (in it). विनय हरति—Deprives him of gentle appearance (विनय). पणायिता-विक्रेता—Seller.

V. 6. The advent of night is being described by the poet in bold fancies with a forceful Gaudī style. Construe :—ज्योत्नः पर्यन्ताः तापि...बलीभिः इव तमोवल्लीभिः त्रियन्त । वसुमती प्रान्तवृत्त्या वृत्तने पयसि मज्जति इव । त्रियामा प्रारम्भे अपि वंनपु वात्या...प्रकाशं निजं नीलिमानं तरुणयति । व्योम्नः पर्यन्ताः—The line of the horizon, lit. the extreme borders of the sky. तापि...बलीभिः तापिच्छायां तमालपुष्पाणां गुच्छाबलीभिः—'With the bunches of Tamāla flowers', which have a blue-dark hue. तमोवल्लीभिः त्रियन्ते—Are being filled with the creeper-like (वल्ली) coils of darkness. वसुमती—The earth. प्रान्तवृत्त्या—परितः पर्यन्तदेशनिमज्जनक्रमेण— ' In the gradual course of its extreme borders, from its extremities onwards.' The poet fancies that the earth (like a ship foundered) is sinking in the muddy waters. What sinks first is, therefore, the extreme edges (प्रान्त) of the earth and then afterwards, in this order (वृत्ति) would follow the main portion of the earth. वृत्तने पयसि— ' In the fresh muddy waters', corresponding with the

·darkness. वात्या...प्रकाशं वातानां सप्रुहो वात्या, वात्यानां मण्डलाकारवातानां संवेगेन विवर्तनेन विष्वक् सर्वतः वितता विस्तारिता वलयिता वलयाकारा स्फीता गभीरा या धूम्या (धूमसप्रुहो नीहारो वा) तद्वत् प्रकाशं सट्टशं (नीलिमानं)—Appearing like (प्रकाश) dense (स्फीता) mist or fog (धूम्या), diffused widely (वितता) and formed into curly wreaths (वलयिता) by the violence of the hurricane (वात्या). प्रारम्भेऽपि—Just at the beginning of the night, when we do not get so much darkness. Out in the forests (वनेषु), however, it has become very dark. त्रियामा—The night consisting of three watches or Praharas (याम), the first and the last half Prahara being excluded. नीलिमानं तरुणयति—Intensifies or deepens (तरुणयति—makes young and strong) its dark colour (नीलिम्).

The Introductory scene or the विक्रमक of this Act announces the dreadful incident of a young beautiful woman (no other than मालती) soon to be offered as an offering to the terrific goddess Karālā by अधोःखण्ट, providing at the same time for her rescue by माधव who happens to be on the scene as a 'Seller of human flesh.'

V. 7. Mādharma in his present love-lorn condition loves to imagine in his mind all those scenes of endearing actions of Mālātī which when conjured up in the fondness of his heart fill him with rapture. प्रेमार्द्राः (चेष्टाः)—Imbued with a passionate longing for each other. प्रेमन् is understood by Com. as संभोगप्रीति or 'An emotion which draws the two together and fills them with regard and longings for each other's company.' परस्परश्रयधनं निरूढं भावबन्धनं । यदेकायत्ततापाधि तत्प्रेमेति निगद्यन् । तेनार्द्राः सखाः आनुकूल्यशालिन्यः।... यद्यदस्याः प्रियो वक्ति तस्य तस्याशुकारिता । योग्यतामार्द्रतामाहुर्मनःकालुष्यनाशिनीम् ।' Com. प्रणयसृशः—प्रणयं सृशन्ति तेनानुरज्यन्ते इति—Touched or tinged with love. प्रणय, distinguished from प्रेमन् which is the 'first passionate longing' is this very feeling deepened or intensified and therefore reaching the stage of 'Love.' उपचारैर्मियो यूनीयद् बाह्याभ्यन्तराभिधैः । प्रेम नीतं प्रकर्षं चेत् स एव प्रणयः स्मृतः । परिचया...इयाः—परिचयात् तस्यैव प्रणयस्य पुनःपुनरवलोकनसंभाषणस्पर्शादिभिः परिपोषात् ... प्रौढस्नेहात्मकतापन्नौ सत्यां, उद्गाढः कदाचिदप्यनुपरमः रागः चिन्तानुरजकस्नेहप्रकर्षः, तस्य उदयः उद्रेकः यासु ताः—Marked with the manifestation of intense attachment (developed)

with growing familiarity.' This is the final stage of love, called स्नेह (Of. परिणते यस्नेहसारे स्थिते) or 'an undying affection for the person loved.' चेटाः मयि भवेयुः—May these endearing actions be mine ; i.e. may I be the object of these several feelings in Mālatī, since it would be such a delight to observe her behaviour under their influence." Construe :—यासु आशंसापरिकल्पितासु अपि भन्तःकरणस्य क्षणाद् बाह्य...रोधी आनन्दसान्द्रः लयः भवति । आशं...तासु—आशंसया परिकल्पितासु—Imagined in the fondness of hope (आशंसा) by me. कथमेतद्दीयप्रेमाद्-कटाक्षगोचरो भवेयम्, कथममृतमधुरमाकृतगर्भमस्याः प्रणयवचनमाकर्णयेयम्, कथमेतद्दीयगाढालिङ्गनसुधारससरसि आत्मानं निमज्जयेयमित्यादिप्रकारेण मनोरथमाज्ञोपस्थापितासु अपि न तु परमार्थतोऽनुभूयमानासु । Com. बाह्य...रोधी—बाह्यकरणानां व्यापारः, तं रोधुं शीलमस्यारतीति—Which instantaneously suspends the functioning of all external organs. आनन्दसान्द्रः लयः—लयः विलीनता, तत्प्रायःपिण्डपायोन्मथयेन तन्मयीभावः—Absorption (producing) deep rapture, an ecstasy of deep (सान्द्र) delight. आनन्दैकप्रचुरः प्रत्यगात्मनः इव ब्रह्मणि आनन्दात्मके विलयो मोक्षदशायां तद्वदित्यर्थः ।

V. 8. Continuing in the same strain of mentally relishing the sweet pleasures of her blissful company, he expresses his fond desires for her close embraces. Construe :—अपि (अहं) अति...स्तनं, प्रियया कर्ण...ननं तदङ्गपरिवर्तं आन्वयाम् । अपि introduces ' a hope or desire; the sense being ' would that, how I wish.' अति...स्तनं—अतिक्रान्ता मुक्ता यया सा—अतिमुक्ता (मुक्ताहारमपास्य तदर्पणादतिक्रमः) मया प्रथिता या केसरावली चकुलमाला, तस्याः सतताधिवासेन सुभगौ अपितौ स्तनौ मदीयोरसि निवेशितौ यस्मिन् तं (अङ्गपरिवर्तं)—(An embrace) in which her two breasts are placed (on my bosom), being rendered lovely with the constant fragrance of the Bakula garland woven by me and made to supercede (even) the pearl-necklace. Note V. L. अतिमुक्तप्रथित— which is interpreted to mean ' that the Bakula garland had some अतिमुक्त flowers also interwoven with the Bakula flowers.' ' It is not proper, however, for the famous garland had no अतिमुक्त flower in it when woven by Mādhava'. V. L. अविमुक्त ' never set aside' is also to be noted, though not so good, as the idea is to be had from सतताधिवास. कर्णजाह ... ननं—कर्णजाहे (प्रियया) विनिवेशितं स्वकीयं आननं यत्र—(And the embrace) in which my beloved has kept her face beneath my ear, Lit. leaning.

upon or touch the root of the ear.' कणजाह is a form obtained by the addition of the suffix जाहृ to the word कर्ण, in the sense of मूल 'root'), acc. to the Sūtra तस्य पाकमूले पीत्वादिकर्णादिभ्यः कुणञ्जाहृचौ । V. 2-24, and explained as कर्णस्य मूलम् । तदङ्गपरिवर्तम्-तस्याः अङ्गैः परिवर्तः or तस्याः अङ्गस्य परिवर्तः—A close embrace which enfolds (me) by her limbs, or an embrace of her whole body'. V. L. तदङ्गपरिवृत्तिं—'An exchange between her body and mine.' आलिङ्गनशात् तदङ्गं मद्धीनं मद्दङ्गं च तद्धीनं भवेदित्यर्थः । Another reading that we have from the Com. is तदङ्कपरिवर्तं 'Rolling in her lap'. तस्या अङ्के क्रोडे सर्वतो भावेन वर्तनम् । हृदयलिङ्गनामित्यर्थः यद्वा । तदङ्के परिवर्तनं ऊर्ध्वाधः क्रमेण पुरुषायितमानुयायम् । It cannot be definitely asserted that the poet, a keen advocate of the Kāmasūtra, does not intend in the अङ्कपरिवर्तं the sense of पुरुषायित, which as described by वात्स्यायन closely approaches the poet's description of the 'embrace' also. Cf. सा प्रकीर्यमाणकेशकुमुदाश्रासविच्छिन्नहासिनी वक्त्रसंसर्गार्थं स्तनाभ्यामुरः पीडयन्ती पुनः पुनः शिरौ नमयन्ती...ललाटे ललाटे निधाय विश्राभ्येत् । काम० II. 8. द्वे...एतद्—'This (stage) is too far off, this is too much to expect.'

V. 9. He means that he would be satisfied even with the sight of her lovely face which gives him the highest bliss. Construe :—यत्र (यस्मिन् मुखे) आलोक पयावतारिणि सुखानि संभ्रूय इव चेतसि परं भूमानं आनन्दते, नेत्रोत्सवः च रतिं प्रस्तौति, यद् (च) बालेन्दु...ञ्चयाद् अत्रचित्तैः सारैः इव उत्पादितं, तत् तस्याः मुखं अनङ्ग...गृहं भूयः अपि पश्येयम् ।

आलो...तारिणि—आलोकस्य पन्थानं अत्ररतिं तस्मिन्—Coming within the range of eyes. सुखानि संभ्रूयेव—All pleasurable sensations combining or collecting together as it were. परं भूमानं आनन्दते—Swell into great magnitude (भूमन्); produce the highest bliss. नेत्रोत्सवः—The delight of the eyes. It is called उत्सव because 'it gives birth (उत्सृते) to joy'. उत्सूते हर्षमित्येष उत्सवः परिकीर्तितः । रतिं प्रस्तौति—Commences a fresh course of love ; awakens mutual liking. रतिरिच्छा भवेद् युनोर्हृदयप्रार्थनात्मिका । Cf. अकृतार्थेऽपि मनसिजे रतिमुद्यमप्रार्थना कुरुते । शा० II. 1. बाले...यात्—बालेन्दोः याः कलाः, तासां उच्चयः राशिः तस्मात्—From the pile of the young moon's digits. अत्रचित्तैः सारैः उत्पादितं—Fashioned or moulded out of the essences culled. अन...गृहं—अनङ्गस्य मङ्गलगृहम् —The auspicious abode of the Love-God.

यत्सत्यं—To tell you the truth. तत्सद्...विशेषः—He means ‘even the sight of her face for which I seem to be yearning, will not make the slightest (अतिस्वल्पः) difference in my present condition, for even now she is present in my heart, and I have as vivid a knowledge of her as if she were bodily present before me. Seeing her, therefore, is superfluous. I do see her even now, my whole soul being full of her.’

मम हि संप्रति...चैनन्यम्—The whole passage is a specimen of an abstruse style, in imitation of the Nyāya or Vaiśeṣika works, and it presupposes for its understanding a thorough knowledge of some of the technical terms of these systems. Knowledge, which is the basis of all dealings amongst men, is according to them two-fold, viz. अनुभव and स्मृति. While अनुभव or Perception means ‘a direct cognition of an object as it really is.’ स्मृति or ‘Remembrance’ is the knowledge produced by an impression alone (संस्कारमात्र) created by an object of which direct cognition was already obtained before. Cf. संस्कारमात्रजन्यं ज्ञानं स्मृतिः । We see a certain object whose characteristics or attributes of colour, shape etc. produce in our mind certain impressions (technically called संस्कार or भावना) and then later on, when these impressions are revived in our mind even in the absence of that object, we get a *recollection* of it. स्मृति, thus, has to be distinguished from प्रत्यभिज्ञा, which is not ‘*recollection*, but ‘*re-cognition*’, that is, the repetition of the knowledge of the same object seen or cognised before. माधव in the first act was ‘*recognised*’ by मालती when she saw him again in the garden and identified him with the same young man whom she had seen before and whose impressions of his first sight tallied with the impressions of his second sight and therefore could she say on the strength of this प्रत्यभिज्ञा, ‘This is *he* who was seen by me already.’ In स्मृति, however, as in the case of माधव of this Act, मालती is not present before his eyes, but the impressions formed about her at her previous meetings have been revived in his mind, and thus bring *recollection* of her to him. It is these impressions or भावनास (also called संस्कारस) which

require first of all a direct perception of the object before they can give rise either to स्मृति or to प्रत्यभिज्ञा. साति...जन्मनः—सातिशयः दृढतरसंस्काराधानसामर्थ्यलक्षणानिशयसहितः यः प्राप्तः उपलम्भः पूर्वानुभवः । (आपातदर्शनं हि कदाचिन्न संस्कारमादध्यात् । आहितो वा संस्कारो दाढ्याभावाच्च स्मृतिं जनयेत् । बुभुत्सापूर्वकं तु संपादितः साधोयाननुभवः संस्कारोत्यादनाव्यभिचारी तदुत्पादितश्च संस्कारो वृद्धत्वादवश्यं स्मृतिं जनयतीति सातिशयेत्युक्तम् ।) तेन संभावितं आत्मनः जन्म येन सः (संस्कारः)—The संस्कार or the impression which has taken its rise from the former close or vivid (सातिशय) perception.' उपलम्भ is the same as अनुभव or direct cognition of the प्रत्यक्ष type. अनवरतप्रबोधोपात्— 'By the constant awakening of this संस्कार or impression.' प्रतायमानः—'Being extended or stretched out.' तद्वि...प्रवाहः— तद्विसृष्टैः मालती विलक्षणविषयैः ज्ञानान्तैः अतिरस्कृतप्रवृत्तिः । तथा चान्तरा विषयान्तरास्फुरणान्न प्रवाहतिरस्कार इति भावः । Whose flow (i. e. the flow of this stream of the recalled or recollected image of मालती) is not disturbed or obstructed (अतिरस्कृत) by other cognitions dissimilar or at variance and inconsistent (विसृष्ट) with it. प्रिय...संतानः—The continuous stream (संतान) of the production (उत्पत्ति) of the cognition (प्रत्यय) in the form of a recollection (स्मृति) of my beloved'. He means that this recollection of her starts every moment in his mind, the impressions being revived by her various things and peculiar charming characteristics associated with her. अन्त... साहचर्यतः—Owing to the resemblance (साहचर्य) of my mental state to her.' My mental state has almost taken the same likeness, and thus the whole soul has assumed her form.' चैतन्यं तन्मयं इव करोति—Makes my soul or my inmost spirit one with her.' आत्मतत्वं मालतीमयं करोति । ... वेदान्तिनः खल्वेवमाहुः—इंद्रियार्थसंनिकर्षे सति अन्तःकरणं परिणामिस्वभावं वृत्त्याकारेण परिणमते । अन्तःकरणावाच्छिन्नं च प्रमातृचैतन्यं वृत्तावपि प्रतिफलति । ...तथा च प्रकृतेऽपि स्मृतेर्मालत्याकारकारित्वात् तत्प्रतिफलितचैतन्यं विषयचैतन्येन ऐक्यापन्नं विषयाकारेण स्फुरतीति । नन्वेवं तर्हि सा मालतीति एवं प्रतीतिः स्यान्न तु तन्मयत्वम् । किंतु संतानपदं पर्यालोचितं त्वया नैरन्तर्येण स्मर्यमाणतत्तांशविगलनेन 'इय' मिति पुरोवर्तित्वप्रत्यक्षे प्रतिभाति । ततोऽपि चिरकालं तथैव भावनया इदंतयापि प्राविलयात् प्रमातृचैतन्यतादात्म्यापक्षेव प्रतियत इति भावनया माहात्म्यमेतदेव । एवं हि कामातुरकामिनीसाक्षात्कारः प्रसिद्धः शास्त्रेषु ।

V. 10. He describes by various poetic images, how his whole being is imbued with Mālatī. 'She is as it were absorbed

or dissolved (लीना) with me, as salt is dissolved in water'. But then in that case, she would lose her existence and her identity ! Hence the next fancy, 'she is reflected or mirrored (प्रतिबिम्बिता) in me.' The image in a mirror, however, required the presence of the object (वस्तु), but Mālatī is absent. The idea of the reflection suits not ! 'She is portrayed or painted (लिखिता) on my heart within'. A lifeless picture is, however, far different from the real Beauty moving about gracefully in flesh and blood. 'Why, she is as it were carved (उत्कीर्णा) upon the heart by the Love-god with his chisel of five arrows !' The carved figure, however, occupies only a part of the body and not the whole ! She is, inlaid or implanted (प्रत्युत्ता) within the heart as a gem on the setting of the ring. Even then, the inlaid gem could be extracted. Hence the next fancy, that 'she is' glued to it (बद्धिता) as it were by adamantine cement (वज्रलेपः). The cement application is only on the surface. 'It appears she is dug deep (निखाना) within me ; she is nailed down (कीलिता) in my mind by all the five arrows (विशिखैः) of the Mind-born (चेतोभुवः) God, i. e. god of Love.' The idea of her being secured by nails is too harsh and cruel in the case of delicate Mālatī ! Therefore the last beautiful fancy of the poet, viz. that she is firmly sewn down (स्यूता) in me by a net-work of fine threads in the form of the continuous sallies of thought (चिन्ता) about her ! चिन्ता...स्यूता-चिन्तायाः संततिः, सा एव तन्तुजालं, तेन निबिडं स्यूता । कलकलः—A great noise. This was required to bring him down on the earth from the heights of heaven wherein he was soaring on the wings of romance. प्रग...कायस्य-प्रगल्भमानः (strutting or stalking about) कौणपातां (goblins, demons) निकायः (समूहः) तस्य ।

V. 11. Construe :—पर्य...स्थानं आभोगभीमं तमः चिताज्योतिषां औज्ज्वल्यं परभागतः प्रकटयति । सं...लयः उत्तलाः कट...तयः किल...हलैः संमदात् साराविणं कुर्वते । पर्य...स्थानं-पर्यन्ते ज्योतिषां प्रान्तप्रदेशे प्रतिरोधनशीलं मेदुरं (मांसलं) चयेन (संबन्धेन) स्थानं (पिण्डीभूतं)—Thickened (स्थान) by accumulation and (rendered) dense and impenetrable (to light) at the borders. परभागतः प्रकटयति—Displays (the brilliance—औज्ज्वल्यं) at its best or highest.

परभागः—Excess, abundance, height. Cf. आभाति लब्धपरभागतयाधरोष्ठे लीलास्मितं सदशनाविर्वि त्वदीयम् । रघु० V. 70. परभागतः वर्णोत्कर्षात् । तमासि संनिहिते सनि तेजसां कान्त्युत्कर्षः स्फुट एव । Com. आभोगभोगं—आभोगेन (extent) भीमं भीषणम् । संस...लयः संसक्तता (अविच्छिन्ना) आकुला (त्रायुका) च केलिः येषाम्—Absorbed in their tumultuous sports. किल...हलैः—किलकिलाह्वैः कोलाहलैः—By their confused *kila-kila* cries. Cf. The Marathi word किलबिलाट. संमदात्—Through wild joy. कट...प्रधृतयः—कटपृतना नाम पिशाचविशेषाः—A class of goblins or evil spirits and others of such nature. साराविणं—A tumultuous uproar, a loud shout. For the form cf. अभिविधौ भाव इनुण् । III. 3. 44, and अंजिनुणः । V. 4. 15. श्मशाननिकेतनाः—श्मशाने निकेतनं येषाम् — Having their dwelling place in the cemetery.

V. 12. अशस्त्रपूतं—Not sanctified by weapon. Flesh cut with weapons is not desired by goblins, as it is to be had in plenty on the battle-field and moreover it is too pure for the goblins' consumption ! संमुखपतितस्य स्वर्गिणो मांसं शस्त्रपूतम् । अतस्तेषामिदमग्राह्यामिदमिति । यद्वा...शस्त्रहतमांसस्य रणे सुलभतया तेषामस्पृहातः इदमनादृशमिति । अव्याजं—निष्कपटं Unadulterated, pure (human flesh), with no fraud in it, genuine. पुरुषा...पकल्पितं—पुरुषस्य अङ्गाद् (आनीय) उपकल्पितं—'Obtained from male bodies.' Woman's flesh is not relished by the goblins. Cf. अशस्त्रसंछिन्नमयोषिदीर्यं नृमांसमार्द्रं गलदस्त्रबिन्दु यत् । etc. Com. समु...कुलः—समुच्चलत् उत्तालं यद् वेतालकुलं, तेन मुक्तः तुमुलः अव्यक्तः कलकलः, तेन आकुलः । उत्तालं—Frightful. आकुलः Filled with. प्रचलितः—Moved, set in motion.

V. 13. Construe :—कर्णा...ग्निभिः दंष्ट्रा...कटैः इत इतो धाषाङ्गिः विद्यु...जालैः लक्ष्या...वपुषां उल्कामुखानां मुखैः नभः आकीर्यते । उल्कामुखानां—उल्का उज्जाला मुखे येषां ते—Goblins emitting flames of fire through the mouth. The Com. understands them to be a variety of jackals (शृगालभेदाः) कर्णा...ग्निभिः—कर्णयोः अभ्यर्णं अन्तिकं यावद् विद्भिर्णाभ्यां सृक्काभ्यां विकटं यद् व्यादानं (आस्यविकासः) तेन क्षीतः आम्रियेषु—In which the fire is blazing at their opening (व्यादानं) fierce-looking with its corners (सृक्क) stretched upto the ears. दंष्ट्रा...कटैः—दंष्ट्राणां (ऊर्ध्वाधःस्थितानां) अग्रेः विसंकटैः (विकरालैः)—Dreadful on account of the pointed grinders. आकीर्यते—Is over-spread or overcast. विद्यु...जालैः—विद्युत्सुअनिकाशानि (तुल्यानि) केशनयन-ध्रुश्मशुजालानि येषु । विद्युत्सुअः—Mass or cluster of lightning flash. निकाश-

Like, resembling. लक्ष्या...वपुषाम्—(उल्काप्रकाशात्) लक्ष्याणि अन्यदा अलक्ष्याणि विशुष्काणि दीर्घाणि वपुषि येषाम्—Whose long and shrivelled (विशुष्क) bodies are at one time visible and the next moment invisible (अलक्ष्य).

V. 14. पूनचक्रम्-पिशाचविशेष,णां चक्रम्—A crowd of goblins. अक्रम...मुक्त्वा—अक्रमेण अतिवृष्णया यौगपद्येन एकीकृत्य कृतः यो ग्रासः कवलापिण्डः, तस्माद्धर्ममुक्त्वाः (०विधसैः). Half dropped down from morsels eaten at random (अक्रमेण). नृपांसविधसैः—नृपांसस्य विधसैः भुक्तशेषैः उच्छिष्टैः—The portions of human flesh left off (uneaten) वृकान् उतुष्णन्—Feeding the wolves. आधर्वरं क्रन्दतः (वृकान्).—Howling hoarsely. खर्जूरं...जङ्घं—खर्जूरदृढघ्ना (तत्प्रमाणा) जङ्घा यस्य तत्—With their legs measuring (in height) the date palm trees. असित...कङ्काल—असिता श्यामा या त्वक् चर्म, तथा नद्धाः परीनाः विष्वक् सर्वतः तताः व्याप्राः स्नायुग्रन्थयः नाभिः घनानि अस्थिपञ्जराणि यस्य, तादृक् च जगतः कङ्कालाः शरीरास्थीनि यस्य तत् तादृक् च । With gaunt or rotten (जगतः) skeletons whose bony frameworks (अस्थिपञ्जर) are firmly fastened by knots of sinews spread on every side (विष्वक्तत) and covered by black skin.

V. 15. Construe :—तत...प्रं आस्यगर्तं विद्वार्यं विशी...देहा. चल...टराणां दग्ध.. गानां इह द्युतिं दधति । The Pisācas with their wide mouths and a lolling tongue inside are here compared to the old sandal trees having big hollows with pythons wriggling within. पृथु ..प्रं पृथ्वी (broad) चला च रसना (tongue), तथा उग्रं (आस्यगर्तम्) । आस्यगर्तं—A mouth-pit, or a cave-like mouth. गर्तः—र्तं—A pit, cave, hollow. विद्वार्यं. Having opened up. विव...देहाः विवर्णाः शुष्काः च देहाः येषाम् । V. L. विशीर्णं. चल...टराणां चलद्भिः अजगरैः घोराणि (भीषणानि) कोटराणि (hollows) येषां (रोहिणानाम्) । दग्ध...गानाम्—दग्धाश्च पुराणाश्च रोहिणाः चन्दनाः । Old and burnt sandal trees. 'रोहिणश्चन्दनदृमः' इति विश्वः । 'This stanza contains an instance of the Alaṅkāra called निदर्शना. एते पिशाचा दग्धपुराणरोहिणानां द्युतिं दधतीत्यसंभवि । अतो रोहिणद्युतिसदृशी तेषां द्युतिरित्युपमयां पर्यवसानम् ।' Bh. बीभत्सं—Loathsome, nauseous, revolting.

V. 16. The poet seems to revel in describing disgusting scenes of the goblins eating the carrion of the corpses lying about in the cemetery. कृत्तिं उत्कृत्य. Tearing of the skin (कृत्ति) (of the dead bodies). पृथु...ध्रुयांसि. पृथुना उच्छेफेन ध्रुयांसि (मांसानि)—

Increased in bulk (भ्रूयोसि) by great swelling (उच्छ्रोफ). अंस...
 झुलभानि-अंसयोः स्फिजोः (जघनाभोगयोः) पृष्ठे पिण्डयोः जंघापाश्राव्यभागयोः च
 अश्वयेषु झुलभानि-To be easily obtained from such parts as the
 shoulders, hips (स्फिच्), the back and the calf of the leg. (पिण्ड).
 उग्रपूतीनि-उत्कटगन्धानि-उग्रा पूतिः येषां तानि—Giving out a horrid stink.
 जग्ध्वा. Absolute form from the rt. अद् 'to eat'—'Having eaten',
 आत्त...नेत्रः-आत्तानि(गृहीतानि) स्नायवः अन्त्राणि (intestines) नेत्राणि च येन ।
 V. L. आर्तः पर्यस्तनेत्रः- 'Yelling and looking wildly round about'.
 प्रकटितदृशनः-Showing his teeth. प्रेतरङ्कः-अनिदीनः पिशाचाविशेषः-A half-
 starved spirit. करङ्कः-The skull; also a skeleton of bones.
 अङ्कस्थ-Placed on the lap. स्थपुटगतं क्रव्यं-Raw flesh lying even in
 the uneven parts. (स्थपुटगतं-निम्नोन्नतविषमस्थानगतं). अस्थिसंस्थं-अस्थिषु यत्
 संनिष्ठति तत्-Sticking to the bones. अव्यग्रं अस्ति-Eats undisturbed
 (अव्यग्रं).

V. 17. Another revolting scene of the goblins is being described with almost a devilish pleasure for the loathsome! The burning corpses are pulled out from the piles and their flesh and marrow is being eaten by them! Construc :-रते कुणपभुजः निष्टा...स्थः क्रय...दसः संसक्तधूमान् अपि प्रेतकायान् भ्रूयसीभ्यः चित्तभ्यः कृष्णा, उत्प... मांसं संधिनिर्मुक्तं उभयतः प्रचलत् जंघानलकं निष्कृष्य उदायिनीः मज्जधाराः आरात् पिबन्ति । निष्टा...स्थः-निष्टापिन (निःशेषेण तापः तेन) सम्यक्तापिन स्विद्यन्ति क्षरन्मज्जानि अस्थानि येषां तान् (प्रेतकायान्)-The bones in which (corpses) become moistened with excessive heat (निष्टाप). The V. L. निष्टापस्विद्यदसः is accepted by the Com. as the form अस्थः is grammatically incorrect. 'But this reading is open to the objection that there could be no blood in the dead bodies. It is not unlikely that the poet may not have remembered the rule when he used the word. If, however, for प्रेतकायान् we accept प्रेतकायात् as the reading (given by some), the difficulty is removed.' Bh. क्रयन...मेदसः- क्रयनेन परिणमत् मेदा येषाम् । क्रयनं-Boiling. मेदस्-n. Fat or marrow. संसक्तधूमान् संसक्तः धूमः येषां तान्-Enveloped in smoke. कुणपभुजः- शक्वभक्षकाः Goblins who eat dead bodies (कुणप). उत्प...मांसं-उत्पक्वं अत एव स्रंसि विगलत् मांसं यस्य तत् (नलकं)-From which the flesh is dropping down having been roasted (उत्पक्वं). उभयतः प्रचलत्-Falling down on both

the sides. The Com. connects उभयतः with संधिनिमुक्तम्—'Dis-connected from the joints on both the sides,' referring of course to the muscles of the legs, thighs and arms. उभयतः मूलाधभागयोः यौ सन्धी ताभ्यां निमुक्तम् । आरात्—From near or from a distance ! The word has contradictory senses. आराद्हरसमीपयोः । निष्कृत्य—विगतमांसावरणं कृत्वा—Having removed the coating of flesh. V. L. निष्कृत्य—Having pulled out ; also निःसृत्य 'Having sucked.' जङ्घानलकं—The leg-bone (Cf. Mar. नळी or नरडी). उदयिनीः मज्जधाराः—The stream of marrow (मज्जा) coming out (उदयिनी). प्राशैषिकः— रात्रिपारम्भजः—Belonging to the evening time (प्रदोष). The evening revelry (प्रमोदः).

V. 18. The fiendish revelries of the female spirits on the cemetery-ground are the theme of the verse in which the poet tries to satisfy their sense of decoration and enjoyment with the materials accessible in these loathsome surroundings. अन्त्रैः ...सराः—कल्पितः रचितः मङ्गलार्थं प्रतिसरः यैः । The word प्रतिसर means 'a cord or a ribbon worn round the wrist or neck as an amulet.' It approaches the idea of a मङ्गलसूत्र worn by married ladies as a symbol of their unwidowed condition. अथैध्व्यचिह्नं मङ्गलप्रतिसरो भवति । It may also mean 'a bracelet, marriage-string,' a कङ्कण worn as the same symbol as above. The purpose of a प्रतिसर is here served by the intestines of the dead bodies. स्त्री ... धृतः— स्त्रीहस्त एव रक्तोत्पलं तेन व्यक्तं उत्तंसं कर्णभूषणं विभ्रति याः—' Who wear conspicuous (व्यक्त) ear-ornaments (उत्तंसं) of red lotuses in the form of (dead) women's hands.' They have fallen upon the corpses of women in the cemetery, and have cut off the hands from the bodies, to wear them as ear-decorations ! One wonders to what nauseating length the poet can go in his description of the वीभत्सरस ! पिनह्य—Absolute from the root अपि + नह्. 'Having put on or worn.' सहसा—'Hastily' ; V. L. शिरसा or शिरसौ (पिनह्य) is better, as it agrees with the women's custom of wearing flower-wreaths on the head. ह्यत्तु...स्रजः—'The garlands of white lotuses in the form of the hearts (of the dead bodies).' The heart is supposed to be white in colour. ह्यत्तस्य श्वेततया पुण्डरीकपदेनोपन्यासः । Com. शोषि...जुषः—शोणितपङ्कः एव कुङ्कुमं तज्जुषन्ति सेवन्ते इति । Applying saffron-marks (on the forehead) by means of the clotted blood. अस्थि...

सुराः (पिबन्ति)—Wines (not actual but) in the form of bone-marrow. कपालचवकेः—With the glasses or cups of skulls. Read पिशाचाङ्गनाः । The drinking bouts in the company of their lords are held by these females, the skulls serving as cups and the marrow the wines ! The stanza is quoted in the दशरूप to illustrate the ‘ doctrine that two sentiments though represented as independent of each other and not mutually related as principal and subordinate, do not affect the beauty of a composition if one of them contributes to heighten the other, or both to the development of a third. This is an instance in which the शृङ्गार and the बीभत्स contribute to develop a third viz. हास्य.’ Bh.

प्रशा...कारैः—प्रशान्ताः भविष्याः विभीषिकायाः प्रकाराः येषाम्—Whose horrid frightening devices have stopped. निःसत्त्वता—Unsubstantial nature. It may also mean ‘ Impotent or cowardly nature.’ विचिन्तितः—‘ Searched, surveyed ’. He says this in a mood of dejection (सनिर्विद्धं), because although he wandered through the whole area of the cemetery, he could get no customer to purchase from him this precious commodity of the human flesh.

V. 19. The river with its banks near the cemetery is what we get in this verse. Construe:—गुञ्ज...भीमैः तटैः अन्तः ...त्वा पारेश्मशानं सरित् । गुञ्जत् ..भीमैः—गुञ्जतां कुञ्जकुटीरेषु (लतादिपिहितोदरप्रदेशेषु) स्थितानां कौशिकानां (उलूकानां) याः घटाः, तासां घृत्कारैः संवल्गितः यः क्रन्दतां फेरवाणां जम्बुकानां चण्डः डाक्कतिः (शब्दविशेषः), तेन भ्रुतः प्राग्भारः (अग्रतटं), तेन भीमैः । Dreadful with their foremost slopes (प्राग्भार) filled with the yelling (डाक्कति) of jackals which is mingled with (संवल्गित) the hooting sounds (घृत्कार) of the flocks (घटा) of owls crying (गुञ्जत्) in their tiny nests (कुटीर) inside the bowers. अन्तः...त्वा—अन्तः शीर्षाः ये करङ्काः (कपालानि) तेषां कर्कराः (भग्नावयवाः), तेः पयःसंरोधः, तेन कूलंकषः स्रोतोनिर्गमः, तेन घोरः घर्घररवः यस्याः यस्याः सा (सरित्)—Giving out a terrific gurgling sound (घर्घररव), as the current dashes against the bank (कूलंकष), on account of the obstruction of the stream of the water by the pieces (fallen out) from the rotten (शीर्ष) skulls (करङ्क) inside. कूलंकष—कूलं कषतीति—सा तटसंवर्षिणी—Scratching the bank. The form with a मुमागम is obtained according to

Sūtra सर्वकूलाभ्रकरीषेषु कषः । III. 2. 42. Cf. other forms like सर्वकषः खलः, सर्वकषा भगवती भवितव्यैव । I. अभ्रकषो वायुः, करीषकषा वात्या । पारेश्मशानं-श्मशानस्ये पारे पर्यन्ते । Cf. पारे मध्ये वृक्ष्या वा । II. I. 18.

नरे...करणं-नरेन्द्रचित्तस्य आराधनोपकरणं-The tool or the means of pleasing the king. साकूतं-'Feelingly', the word आकूत meaning 'feeling or emotion'.

V. 20. विकल...तारः-विकला भयोद्विग्ना च या कुररी, तस्याः कूजितवत् स्निग्धो मसृणः तारः च-Soft and high-pitched (तार) like the warbling of the affrighted osprey. Cf. सा मुक्तकण्ठं व्यसनानिभाराच्चक्रन्द विग्ना कुररीव भूयः । रघु० XV. 68. अये किं नु खलु मद्विज्ञापनानन्तरं कुररीणामिव आकाशे शब्दः श्रूयते विक्र० I. श्रोत्रसंवादमेति-प्रत्यभिज्ञागोचरत्वं एति-Sounds on the ears (श्रोत्र) as one having similarity or correspondence (संवाद with the voice heard before), comes to be recognised. अन्तर्मिच्छं- 'Tossed within, wavering', also 'pierced within'. विह्वलति-Becomes pained or afflicted.

V. 21. करुणः-Piteous. अनिष्टानां-Of disasters or calamities. हतासि-You are undone or ruined. Cf. वयं तत्त्वान्वेषान्मधुकर हतास्व खलु कृती । शा० I. 24. कल्याणस्य साधनमेवैकं शुभम्, तस्मिन् तदेव व सकलो व्यापारो यस्याः-All of whose activities were intended solely for securing my happiness. जीवन्ती-While yet she is alive. संभवये. 'Go upto her, wait upon her, help her'. अपि नाम-I hope I shall be able to help etc.'

V. 22. साव...स्थिति-सावष्टम्भः यो निशुम्भः (पाद्घातलक्षणपरिभवः) तस्य संभ्रमात् नमतः भूगोलस्य निर्षीडनं, तेन न्यञ्चन् (अवनमन्) कर्परः पृष्ठास्थि यस्य, तादृशस्य कूर्मस्य कर्भेन बिगलन्ती ब्रह्माण्डखण्डस्य स्थितिः यस्मिन् तत् (कीडितं)-In which the balance of a continent of the universe is lost by the quivering of the back-bone of the tortoise (कूर्म), whose back-bone (कर्पर) bends down (न्यञ्चत्) by the pressure of the earth's globe sinking down (नमत्) under the hurried vigorous (सावष्टम्भ) tread (of the goddess). The universe has the support of the divine Tortoise, the Second Incarnation of Viṣṇu, the god who looks to the world's maintenance. The pressure of the earth under the heavy tread of the goddess acts on the back-

bone of this Tortoise which bends under it and thus disturbs the balance of the whole universe and causes the earthquakes ! अनेन धुकम्प उक्तः । वाता...र्णवे-वातालस्य प्रतिमल्लयोः- प्रतिभटयोः अर्धोयुवनकुहर-सदृशयोः गल्लविवरयोः कपोलसुषिरयोः प्राक्षिप्ताः सप्तार्णवाः यत्र तत्- In which the seven oceans are thrown into the abysmal cavities of the cheeks rivalling with (प्रतिभट) the nether world (in depth). गल्ल means 'the cheek, especially the part of the cheek near the corners of the mouth.' Cf. तांबूलभ्रतगल्लोऽयं मल्लं जल्यति मानुषः । etc. का० ब्र० VII. The word is looked upon as प्राय्य or vulgar. नन्दि...द्धि नन्दिना या नीलकण्ठस्य परिषद्, तेन व्यक्ता ऋद्धिः येन यस्य वा- whose glorious worth is manifested by the fact that it delights the assembly of (the Ganas) of Śiva. क्रीडितं-The sport, the play (of dancing).

V. 23. The नृपण्डव dance of the Goddess is the theme of this wonderful verse whose metre diction and thoughts are well suited to the wild character of the dance which it describes. 'It is a stanza in a वृण्डक metre, consisting of four lines, each composed of two नगणस्य (नगण = ०००) followed by sixteen रणणस्य (रणण = —०—), and thus consisting of 54 letters and belongs to that species of वृण्डक which is known by the name of संग्राम.' Bh. The stage direction indicates that it is being acted on the stage, which means probably that both अचोरचण्ड and कपालकुण्डला were themselves dancing to the accompaniment of the singing of this verse, which marked the swing of the step as it were on every syllable that was uttered with force or accent on it. The scheme of accent on which the step would fall would be something like this:—प्रचलितकरिकृत्तिचञ्चलखायातमिन्नेन्दु-नित्यन्दमानमृतश्रयोतजीवतःकपालावलम्बित्वा चण्डाट्टहासत्रसदृशरिभूतप्रदत्तस्तुति । etc. प्रच...स्तुति-प्रचलिता या (उत्तरीयभूता) करिकृत्तिः (गजचर्म तल्पयन्तेषु) चञ्चलः (चञ्चलाः) ये नखाः, तेषां आधातेन मिन्नात् (विदीणात्) इन्दोः निष्यन्दमानस्य अमृतस्य श्रयोतेन (शरणेन) जीवतां (लम्बजीवानां) कपालानां (मौलिमात्यप्रार्थितानां) अश्रवत्या (पङ्क्त्या) मुक्तेः चण्डाट्टहासैः त्रसद्भ्यः (विश्वद्भ्यः) भुरिभ्यः भूतेभ्यः प्रवृत्ता सुनिर्यस्य तद् तावृशम् । Whose praise is commenced by the many creatures frightened by the horrid boisterous. laughters given out by the rows of the skulls that are revived (brought to life)

by the nectar trickling from the moon torn by the strokes of the whirling (चंचत्) talons (on the fringes) of the elephant's hide swinging (with thy dancing steps) to and fro. Fresh elephant-hide dripping with drops of blood is loved by God Śiva who wears it while dancing this wild dance. Cf. नृत्यारम्भे हर पश्यतेरार्द्रनागाजिनेच्छां । शान्तोद्वेगः स्तिमितनयनं दृष्ट्वाकित्तर्भवाभ्यां ॥ शेष० I. 36 श्वस...धरम्-श्वसतां (अनिखेदात् फूत्कुर्वतां असितभुजङ्गानां (कुष्ण-सर्पाणां) भोगाः एव अङ्गदप्रन्थयः (केयूरबन्धनानि) तेषां निष्पीडनेन स्फुरं फुल्लन्त्यः (विकसन्त्यः) याः फणाः तासां पीटात् निर्यतः (निर्गच्छतः) विषज्योतिषः उज्जृम्भणेन उद्दामराणां (भयंकराणां) व्यस्तानां (विक्षिप्तानां) विस्तारिणां दोष्णां खण्डिन (संघेन) पर्यासिताः (परितो विक्षिप्ताः) क्षमाधराः यस्मिन् । In which the mountains are scattered by the expanding arms tossed about (व्यस्त) and rendered dreadful (उद्दामर) by the flashing up (उज्जृम्भण) of the poison-flames darting from the broad hoods which at pressure (निष्पीडन) are fully expanded by the black snakes whose coiling bodies serve like knotted arm-decorations (अङ्गदग्रन्थि). ज्वल...भागम्-ज्वलता अन्तलेन पिशङ्गानां नेत्रच्छुटानां भरेण भीमं यद् उत्तमाङ्गं (शिरः), तस्य भ्रमिः (भ्रमणं) तेन प्रस्तुता या अलातचक्रस्य क्रिया, तस्यां स्यूताः दिग्भागाः यत्र तत्-*In which the quarters are sewn together by the blazing circular movement (भ्रमि) as of a fire-brand (अलात) of the head (उत्तमांग) fierce with the concentrated (भार) lustre of the eyes appearing tawny (पिशङ्क) by the fire burning, (within). अलातक्रिया-* A fire-brand moved in circles, very much similar to the sport of moving a long wooden stick (called in Marathi बोथाटी) with blazing cloth-balls at the end. उजु...गणम्. उजुङ्गस्य खट्वाङ्गस्य शृङ्खलजः, तस्य उज्जृतिभिः (उद्भूतनैः) विक्षिप्ताः (विशीर्षाः) तारागणाः यत्र तत्-Wherein the clusters of stars are scattered about by the waving of the top-flag of the long staff. प्रमु...मनः-प्रमुदितानां कटपूत-नानां उत्तालानां च तालैः स्फुटत्कर्णा अत एव संभ्रान्ता या गौरी तस्याः धनाश्लेषेण (गाढालिङ्गनेन) हृष्यन्मनसः व्यम्बकस्य आनन्दोऽत्रास्तीति तत् ताडशम् । Which gives delight to the three-eyed God whose heart exults (हृष्यत्) in the close embrace of Pārvati who is bewildered and has her ears splitting (स्फुटत्) by the clapping of the hands of the wild betalals and the delighted goblins. आरुष्टये-अनुभाषायाश्च- for our welfare. हृष्टये-For our joy.

V. 24. न्यस्ता...वसना—न्यस्ते अलक्तकरक्ते माह्यवसने यस्यां सा—Wearing garments and flower-garlands dyed red with the Alaktaka dye. This is looked upon as a sign of the human victim to be given as an offering to the deity. एतद् वक्ष्यचिह्नम् । Cārudatta who was being taken to the gallows had also the red flower-garland and red sandal pigment marks impressed on his body. Cf. मृच्छं. X. 3, 5. पाखण्डचण्डालयोः—Heretics and villains. वसुः—Name of कुबेर. It also refers to a class of deities that are eight in number. Cf. धरो ध्रुवश्च सोमश्च अहश्चेवानिलोऽजलः । प्रद्युम्नश्च प्रभासश्च वसवोऽष्टाविति स्मृताः । अस्तकरुणः (विधिः)—अस्ता करुणा यस्मात् सः Pitiless. प्रक्रमः—A course of action.

न खलु स...स्मरति—A beautiful sentiment coming from the lips of Mālatī even under these conditions. Cf. उपरताप्यनुपरता महासेनपुत्री एवमनुकम्प्यमानार्यपुरेण । स्वप्न० VI. प्रकोष्ठे—At his elbow, in his arm. प्रतिहतोऽसि—निराकृतोऽसि—Frustrated, foiled. कापालिकापासद्—An accursed or wretched Kāpālīka.

V. 26. प्रलापनिरगलं प्रक...स्नेहः—For whom affection was manifested in words spoken freely or without restraint. प्रलापे निरगलं यथा स्यात्तस्या प्रकटितः निजस्नेहः यस्मिन् सः 'The V. L. त्यक्ताशङ्कः and then प्रताप० or प्रलापनिरगलः make these adjectives applicable to माधव and then प्रकटितनिजस्नेहः will have to be taken as प्रकटितः निजः स्नेहः येन सः i. e. the sense will be 'on the occasion of her (Mālatī's) death. माधव has thrown off all reserve or hesitation, has assumed freedom of speech or is free in his prowess (प्रताप०) and has shown his affection for मालती'. The last epithet is not decorous as involving boastfulness ; as to the first he had no reserve before as is shown by his offering his heart and life to मालती in the fourth Act, and there he was free and unrestrained in his speech also. In fact these adjectives appear appropriate in the case of मालती alone... Bh_ प्रतीपविपाकिनः (पाप्मनः)—प्रतीपः विपरीतः विपाकः फलारम्भः यस्य तादृशस्य—Reacting adversely (on him).

V. 27. त्व...जन्मा—तव पाणिपङ्कजस्य परिग्रहेण धन्यं जन्म यस्य सः—Blessed in life by the espousal of your lotus-like hand. भूयासम्—Benedictive, I Sing. of rt. भू—'I may be'. अभि...मानः—अभिविशेषः

कश्यमानः—Being oppressed by this strong desire..काकतालीयं—Accidental coincidence. It is a maxim, called the काकतालीयं न्याय 'of the crow and the palm fruit.' It has its origin in the unexpected and sudden fall of a palm fruit upon the head of a crow (so as to kill it) at the very moment of its sitting on a branch of that tree; and is used to denote a very unexpected and accidental occurrence, whether welcome or unwelcome. Cf. वैवात् काकागमनसमये तालफलपतनसदृशम् । Com.

V. 28. चन्द्रकलां आननचरीं—The moon's digit entering the mouth of Rāhu. देवात् (प्रेयसीं) समासाद्य—Having luckily found her, my beloved. दस्योः—From the robber. कृपाण...च्छिन्दन्तः—Snatching her away out of the range (विषय) of the descent of the sword. आतङ्कात्—Through fear. This feeling was there on account of Mālatī whom he wants to save before she is killed by the villain अघोरचण्ड. द्रुतं—Melted. चेतः कथं वर्तताम्.—'How must my heart be i. e. what is to happen to my heart under these conflicting emotions.' ब्राह्मणडिम्भ—A Brahmin urchin. The word डिम्भ has also the sense of 'a fool, a block-head.'

V. 29. श्याघ्रा...न्यायेन—न्यायेण आघ्रातायां (पृहीतायां) मृग्यां कृपाकुलः यः मृग तन्त्यायेन—'According to the maxim or the analogy of a male deer moved by pity for his doe scented i. e. seized by a tiger.' Mādhava following Mālatī in her present danger when seized by अघोरचण्ड satisfies this maxim wherein Mālatī corresponds with the doe in the clutches of the tiger-like अघोरचण्ड. Incidentally he suggests that Mādhava would be not only incapable of giving her any help but would himself be his prey, as would be the male deer as against the tiger. हिंसारुचेः—हिंसायां रुचिः यस्य तस्य—Who has an inordinate fondness for killing. प्राण्यु...जुषः प्राणिनां उपाहारस्य (साधकैः क्रियमाणस्य) केतनं (कृत्यं) तज्जुषः सेवमानस्य (मे)—'Engaged in the religious rite of offering a living victim to the goddess.' He means he has been given the greatest provocation because he was disturbed in his religious performance! भूतजननीं ऋद्धोमि—I shall propitiate the mother of all creatures. Cf. यामाहुः सर्वभूतप्रकृतिरिति...शा० I. 1. खङ्क....न्दिना-खड्गस्य आहृत्या छिन्नस्कन्धः अत एव कबन्धः तस्य रन्धात् रुधिरप्राग्भादे रक्तप्रवाहं निःस्यन्दिंतुं शीलं यस्य तेन (भवता)—'By you giving out a stream

of profuse blood from the opening in the trunk (कथञ्च), the shoulders having been cut off by the stroke of the sword.'

V. 30. The murder of Mālati is not an individual but a universal loss, in that beauty and charm of life are gone from this world with her death ! परिमुषितरत्नं-परिमुषितं रत्नं यस्य तत् । निरालोकं-Deprived of its light (आलोक). मरणशरणं-मरणं एव शरणं यस्य-Whose only refuge (from this world of sorrow) is death i. e. suicide. अदर्पं (कन्दर्पं)-न विद्यते दर्पः यस्य तं-Whose pride is gone. Mālati was the 'pride' of the God of Love (कन्दर्प). Cf. संचारिणीव देवस्य मकरकेतोर्जगद्धिजयधैजयस्तिका । Act I. इदमिह मदनस्य जैत्रमस्त्रम् । जन...निर्माणं अफले-(Fruitless would be) the creation of the eyes of men. Cf. सखे मादम्ब, अनवप्रचक्षुःफलोऽसि । येन त्वया दर्शनीयं न दृष्टम् । शा० II. जीर्णारण्यं-A dreary forest.

V. 31. प्रण...धिगतैः-प्रणयितस्वीनां सलील. यः परिहासः (क्रीडाविशेषः कुसुमस्तवकप्रहारादिवः) तत्र रसेन अधिगतैः-Obtained in the course of playful jokes from her loving companions. ललि...हननैः-ललितैः मिठीषपुष्पैः हननानि तैः-The blows of tender शिरीष flowers. ताम्पति-Is pained. शस्त्रमुपक्षिपतः (तव)-(Of you) who are about to hurl down your weapon. अका...दण्डः-आकस्मिकयमदण्डः-The rod of Death falling suddenly. Note the metre of the verse which is नर्दटक; ह्यदशभिर्नजौ भजजला युह नर्दटकम् । For similar expressions cf. क्लमं ययौ कन्दुक-लीलयापि या तथा मुनीनां चरितं व्यगाह्यत । कुमा० V. 19. नवपल्लवसंभरेऽपि ते मृदु ह्रयेत यदङ्गमर्षितम् । तदिदं विषाद्विष्यते कथं वद् वामोरु चिताधिरोहणम् ॥ रघु० VIII. 57. हताशः-A wretched, accursed fellow.

V. 31. अन्वभावि. Aorist Passive III Sing. of भू with अनु. 'Is experienced.' सार...विधौ-सारङ्गेण (मृगेण) सह संगरविधौ (युद्धविधाने)-In a fight with the deer. इम...लिङ्गास्य-इमकुम्भं एव यत् कूटं (उच्चप्रदेशः) तत्कूटनशीलं पाणिः एव कुलिशं यस्य-Who has a thunderbolt in the form of his paws to crush the prominent temples of an elephant. प्रमादः-Error, mistake. He means that in spite of his mistakes due to inattention or want of caution, a lion can never suffer any harm in such unequal contests.

अप...गतिः- न प्रतिहता प्रज्ञायाः गतिः यस्यः सा-Whose keen (vision of) intellect goes unhindered. पर्यवहृत्यताम्. Imp. Pass. III Sing.

of सम्भू with परि and अव To surround, to besiege'. बान्ध...स्थिता-
बान्धवानां समाजे सुस्थितां. Placed in security in the group of her
relations.

V. 34. कटो...खरः—कटोराः ये अस्थिग्रन्थयः तैः सह व्यतिकरेण (तद्-
भिवातेन) जनितः यः रणत्कारः तेन मुखरः (आसिः)—Which is noisy with a
clattering sound (produced) by its impact with the hard knotty
bones. खर...रमः—खराणां स्नायूनां छेदक्षणेषु वेगस्य व्युपरमः यस्य सः—Which
(suffered) abatement of its speed during the moments of
cutting tough sinews. निरातङ्कः विलसद्—Playing freely, without
obstruction (निरातङ्कः—नि०प्रतिरोधः). पङ्केष्विव पिशितखण्डेषु—In lumps
of flesh as in lumps of clay.

The V Act is called इमज्ञानवर्णनं or the 'Description of the
Cemetery', and ends in the moral conflict of the hero with the
villainous अचोरघण्ट, the result of which will be known however
in the next Act. The poet thus by this device maintains the
keenness of the audience, who are certainly eager to know how
माधव fares in the combat.

Act VI

निघ्नती—Striking. Pres. Part. from नि + हन्.

VI. 1. भुजंगशत्रोः—सर्पहिंसकस्य गरुडस्य. The destroyer of serpent viz. Garuda. अमुक्कानुशया—न भुक्तः अनुशयः यया—Who has not left off her deep indignation (अनुशयः गाढरोषः Com.) It also retains its original sense viz. 'Thinking over' 'pondering over' what has occurred. The death of अवोरघण्ट over which कपालकुण्डला is 'brooding' makes her angry and keeps up the flame of anger. निशात...कोटिः—निशाता दंष्ट्राकोटिः यस्याः—With her sharp fangs. विषो...गुरुः—विषोद्गारेण गुरुः—Formidable with the effusion of her poison. भुजङ्गी—The female snake.

VI. 2. चरमवयसां—Of the aged or advanced in years. चरमं वयः येषाम्। कर्तव्येषु—विवाहकृत्येषु. In the affairs concerning the marriage. चित्रं (चेष्ट्यताम्)—आश्रयकारि गीतवाद्यनृत्तादिकं. Diverse (activities) of singing and dancing. नानावचननिर्वहैः—(To the accompaniment) of a number of varied songs. मङ्गलेभ्यः—For auspicious purposes in the marriage ceremony. जन्य...प्रवेशः—जन्यानां घरसंचन्धिनां जनानां यात्रायाः वरगृह्याद् वधूपगृहगमनक्रियायाः प्रवेशः प्राप्तिः—For the entrance of the procession of the bridegroom's party. त्वरयतितरां—Requires things to be done quickly, demands expedition. नगरदेवतागृहं—The temple of the goddess, the guardian deity of the town. अविघ्नमङ्गलाय—That the auspicious rite should be carried out without evil interruption (अविघ्न). The Com. suggests that it is the marriage with Mādhava that is intended. अविघ्नैति माधवविवाहायेति भावः। नन्दनंविवाहस्य विघ्नवन्नात्। अन्यच्च यथा to be connected with आदिशन्ति; अन्यच्च आदिशन्ति यथा etc. प्रतीक्षयताम्—Lit. 'Should be waited for. Should be asked to be ready.' आनुयात्रिकः—अनुयात्रा—अनुगमनं, तत्र नियुक्तः आनुयात्रिकः, मालत्यनुगामी—The train of attendants. गृहीतं...मण्डनः—गृहीतं सविशेषं मण्डनं येन सः—With special (wedding) decorations to be used for her secret marriage with, Mādhava. मालती...संकुलात्—मालत्याः विवाहकर्म, तदर्थं सत्वरैः

प्रतीहारशोतेः संकृलात् । अभिनविष्टा भवानि—I shall devote myself to. यात्राम्भि-
मुखं० प्रयुक्ता—Has started on a journey i. e. the procession towards
the temple.

VI. 3. परां कोटिं नीतस्य—Carried to its climax or culmination.
सर्वथा—In every way, either for better or for worse. मदनायासप्रबन्धस्य—
The continuous love-torment, 'the course of love anxieties.' विपर्येतु-
विफला भवतु—proves contrary, fails. भगवतीनीतिः—कामन्दकीनिसृष्टार्थद्वीतीकल्पः
The plan or the intrigue of the venerable lady. सुमेधसः—सुबुद्धेः—
Full of intelligence of a high quality. अभ्रद्धानः—Disbelieving or
distrusting (the report of कलंहसक).

VI. 4. Construe :—मरु...कृतिः गंभीर...जन्मा (अयं) निनादः अस्माकं
शब्दा...शक्तिं एकपदे एव अपाकरोति । मरु...कृतिः—मरुता विकीर्णं यद् जीमूतजालं,
तस्य रसितस्य अनुकृतिः यस्य सः—Imitating the thundering of the assem-
blage of clouds scattered by the wind. गंभी...जन्मा—गंभीरैः मङ्गल-
मृदङ्गासहस्रैः जन्म यस्य सः—Produced by thousands of auspicious deep
sounding drums. एकपदे एव—All of a sudden. Cf. अयमेकपदे तथा
वियोगः प्रियया चोपनतः सुदुःसहो मे । विक्र० IV. 3. शब्दा...शक्तिं—शब्दान्नरस्य
ग्रहणे शक्तिम् । अपाकरोति—Removes, takes away. जलमार्गेण—Through
the lattice.

उत्प...विभ्रमं—उत्पतितानां राजहंसानां (विभ्रमेणेव) विभ्रमेण अभिरामाणा चामराणां
समीरणेन (wind) उद्वेह्ला (कंपमाना) या कदलिकावली (पताकापङ्क्तिः) तथा
तरङ्गितं (संज्ञातरङ्गं) यद् उत्तानं गगनाङ्गणं, तदेव सरोवरं, तत्र निरन्तरागा
उदण्डपुण्डरीकाणां यः विभ्रमः तं (वहन्तः)—उदण्ड—Having (long) stalks
upraised. निरन्तरं—Thickly growing. उत्तानं—Expansive, wide.
तरङ्गित—Full of waves. कदलिका—A banner. आतपत्रं—An umbrella.
सवि...हलैः—साविलासं कवलितेन ताम्बूलेन अभिपूरितस्य कपोलमण्डलस्य आभोगेन यः
व्यतिकरः (संपर्कः गीताक्षराणां) तेन स्वलितं यद् मधुरं मङ्गलार्थं उद्गीतं (गौरी-
कल्याणादि) गानं तेन बद्धः कोलाहलः यैः. तैः (कदम्बैः)—Who produce a big
noise by their loud sweet songs sung falteringly on account of
the interruption (to the voice) of their orbed cheeks being
filled (too much) with the betel-leaves put into the mouths
gracefully. विवि...स्थलैः—विविधानां रत्नालंकाराणां किरणावलीभिः विडम्बिताः
(अनुकृताः) ये महेन्द्रचापखण्डविच्छेदाः, तैः विच्छुरितं (व्याप्तं) नभःस्थलं यैः, तैः
(कदम्बैः) । महेन्द्रचाप—The bow of Indra, the rain-bow. वारसुन्दरी—

कक्षैः—By the groups of courtizans. अध्यासिताः—Mounted. उन्म...
 झंकारिण्यः—उन्मृगणां कनककिङ्किणीजालानां झणझणेन झंकारिण्यः । विधृतयः—
 Affluence, riches.

VI. 5. प्रेङ्ख...चयैः इव—मयूखानां मेचकाः, तेषां चयः । प्रेङ्खन्तः भूरयः
 मयूखमेवकचयाः, तैः (वितानैः)—As if they were collections (चय) of
 the eyes (मेचक) on the tail of a peacock moving about (प्रेङ्खत्).
 उन्मेषि...षलिनैः—उन्मेषिणां चाषाणां छदाः (पक्षाः) तेषां छायाभिः संवलिनैः—
 Mingled with the lustre of the wings of चाष birds flying about
 (उन्मेषिणां). विवर्तिभिः—Spreading about. प्रान्तेषु पर्यावृताः—enveloped on
 all sides. व्यक्ता...काः—Displaying the bow of Indra i. e. the rain-
 bow (as it were). उच्चित्र...स्थगिताः—उच्चित्रस्य (उद्गतच्चित्रस्य) चीनांशुकस्य
 (चीनदेशभववस्त्रस्य) प्रस्तरेण स्थगिताः (आच्छन्नाः)—Overspread with the
 covering (प्रस्तार) of China silk with gorgeous pictures painted on
 it. उन्मु...षितानैः—उन्मुखानां मणिज्योतिषां वितानैः—With the canopies of
 the rays of jewels shooting upwards.

ससं...मण्डलः—ससंभ्रमं आगतानां अनेकेषां प्रतिहारानां मण्डलेन आवाजिंताभिः
 (अवनताभिः), उज्ज्वलेन कनकेन कलघीतेन (हृष्येण) च (अन्तरान्तरा घटिनैः)
 पत्रैः (युक्ताभिः) वेत्रलताभिः परिभ्रिता (भूमौ लिखिता) या रेखा (सा न लङ्घनीयति
 सीमात्वेन परिकल्पिता) तथा रचितं मण्डलं येन सः । पत्रैः—By the leaves drawn
 in gold and silver on the staves. मण्डलं—A circle drawn within
 which these waiters kept themselves. बहल...धारिणी—बहलसिन्दूर-
 निकरेण संध्यागणेन इव उपरक्ते मुखे घूर्णती (लम्बमाना) या नक्षत्रमाला (सप्तविंशति-
 मौक्तिकमाला) सा एवाभरणं, तद् धारिणीम्—(करेणुरजनीं)—Wearing the
 ornament of the pearl-necklace dangling on her face painted
 with thick profuse vermilion (सिन्दूर), as with the twilight glow.
 नक्षत्रमाला—A neck-lace of 27 pearls; the series of constellations
 (with रजनी). करेणुरजनीं—The she-elephant, as if she were the
 night. कौतू...हरा—कौतूहलेन उन्मुखाः समस्तलोकाः, तैः दृश्यमाना मनोहरा च ।
 प्रथमं बहन्ती—‘A beautiful woman in distress is often compared to
 the moon with only one digit enlightened.’ Bh.

VI. 6. अलंकृतमण्डना—‘Who sets off her ornaments’. He
 means that it is the ornaments that are beautified by her pale
 emaciated limbs and not the limbs themselves. Cf. कण्ठस्य तस्याः
 स्तनबन्धुरस्य मुक्ताकलापस्य च निस्तलस्य । अन्योन्यशोभाजननाद् बभूव साधारणो

भूषणभूष्यभावः । कुमा० I. 42. कलिनकुसुमा—Full of blossoms. अन्तः-परिशोषिणी—Withering inside. In the case of मालती ‘pining at heart.’ वरारोहा—प्रशस्तश्रीणिका—Having pretty hips. विवा...भ्रियं...उदयिनी—‘Displays the sweet charm springing from (उदयिनी) the auspicious marriage rites’. उद्गढां मनोरुजं—Deep-rooted mental anguish. The poet wants to draw out a contrast between the happy pleasing exterior and the painful interior. Mālatī’s physical appearance is lovely and charming and yet she is pining and withering at heart. The bright charm of wedding rites contrasts with the deep mental agony. निवादिता—Made to sit down.

VI. 7. मनोज्ञाय विधये—In this lovely performance (of secret marriage). विधेयास्तुः—Benedictive III Plu. of वि + धा. परिणिति—Conclusion, result. उपयमने—In this marriage. शिवतातिः—शिवंकरः—Bringing about a blissful end. शिवशब्दात् ‘शिवशमरिष्टस्य करे’ इति तानिन् प्रत्ययः । IV. 4—143. शिवं करोतीति शिवतातिः । This seems to be a word of Vedic origin. मरणनिर्वाणस्य—Of the final peace and happiness (निर्वाण) of death. मरणमेव निर्वाणं निर्वृतिः सुखम् । The word obtains in the Buddhist philosophy the sense of ‘the final beatitude or the मोक्ष’. अन्तरं अवसरं—Opportunity. अनुकूल-विप्रलम्भेन. अनुकूलः इष्टावसानतया इष्टसिद्धि—आपादकतया वा विप्रलम्भः वञ्चना । By this favourable deception. She is brought over to the temple under the belief that she is to be married to नन्दन, and that this worship of the city-goddess will ensure uninterrupted celebration of the same. This is, however, *false*, and therefore amounts to deception (विप्रलम्भ). But it is अनुकूल or favourable and in her own interests, since by this ruse she will be taken away secretly and married to माधव. Although a deception, it is thus favourable. The interpretations of the Com. (अनुकूलेन माधवेन विप्रलम्भः विरहः यद्वा अनुकूलो नन्दनस्तस्य विप्रलम्भेन वञ्चनाया) are not satisfactory. पेडालक or पेटकः—A box or casket. माङ्गलिकं—मङ्गलप्रयोजनं—Meant for auspicious purposes. धव...लकं...धवलं यत् पट्टसूत्रमयं अंशुकं, तन्निर्मितः चोलकः—A bodice made of white woven silk. पट्टांशुकं—Woven silk or coloured cloth. उत्तरियं—An upper garment. सर्वाङ्गिकाः—सर्वाङ्गस्थाप्याः—To be worn on all parts of the body. आभरणसंयोगाः—Sets of ornaments. सितकुसुमापीडः—A garland of white flowers.

रमणीयं...मदयान्तिका—She means that मकान्द्र, when in the guise of मालती and putting on all these ornaments, will look very charming to his beloved मदयान्तिका. भवतु एवम्—‘Be it so, all right (एवम्)’. प्राशस्त्यं—Excellence. शास्त्रतः—With scientific tests, लव...वार—‘With only लवंगिका to attend to me.’ An occasion for her now to speak to her her proposal of suicide and get her help! स्तम्भापवारितो—Screened by the pillars. अङ्गरागः—Scented cosmetic, fragrant unguent. This and the flower-garlands (कुसुममालाः) are to be used by her, says लवंगिका for the worship of the Deity. कल्याणसंपत्ति-निमित्तं—For the purpose of securing (संपत्ति) welfare. दारुण... मानसां—दारुणसमारम्भस्य दैवस्य यः दुर्विलासः (दुर्व्यापारः) तत्परिणामरूपेण दुःखेन निर्दग्धं मानसं यस्याः तां (मां). परमच्छेददुःसहं—In a manner unbearable as it pierces the vitals (मर्म) of the heart. दुनोषि-पोडयसि, Torture. दुर्ल... धेयः—दुर्लभः (दुर्लभविषयः) यः अभिनिवेशः, तस्मिन् यः मनोरथः, तत्र विसंबदत् (विपरीतीभवत्) भागधेयं यस्य सः । Whose fate goes against or is contrary to her desires about unattainable (object of) attachment. मन्त्रयते—proposes, ‘speaks’. She means she is suggesting what every disappointed heart would, viz. suicide. परमार्थभगिनि—‘My real sister’. The affection of लवंगिका for मालती is what a real sister should have. It is the affection, not mere relation that makes one a sister. मरणे वर्तमाना—On the verge of death. आगर्भ...सदृश-गर्भान्निर्गमः गर्भनिर्गमः । गर्भनिर्गममभिव्याप्य—आगर्भनिर्गमम् । आगर्भनिर्गमं निरन्तररूपकारेण उपरूढो यो विभ्रम्भः, तस्य सदृशम् । गर्भनिर्गमः—Coming out from the mother’s womb, birth. अनुवर्तनीया—उपकर्तव्या—Fit to be obliged or favoured. सम...मंगलं—समग्रा या सौभाग्यलक्ष्मीः, तस्याः परिग्रहस्य एकं मङ्गलं—The one auspicious abode of the goddess of Beauty. माधवत्रियः—श्रीमाधवस्य, of the noble माधव. Cf. माधवत्रियः इत्यत्र प्राकृते पूर्वनिपातानियमाद् ‘श्रीमाधवस्य’ इत्यर्थः । आनन्द...यिष्यासि—‘You will (look at his face) sweetly (मसृणं) through joy.’ She means that she has decided to put an end to her wretched life; and yet living in memory in her (लवंगिका’s heart) she will herself experience the delight of observing माधव’s face, when लवंगिका will be doing so. It is through लवंगिका, that she will see him in future!. अनेन मन्त्र-विशेषया त्वया मां स्मरन्त्या प्रियतमो दृष्टश्चेत् मयैव दृष्ट इति प्रतीतिः माधवविषयः प्रेम्ण परां कौटुम्बिकारूढः । सर्वथा तत्कालानिश्चयान्मरणं निश्चितमिति व्यज्यते । Com. .

VI. 8 मत्पङ्गानि-तृप्तिकरणानि. Gratifying. हृदयेकरसायनानि-हृदयस्य शिरहृदुःखशोषितसर्वरसादिधातुकस्य रसायनानि रसादिधातुसंपादकत्वेन रसजननकानि । A matchless balm or elixir to the heart. रसायनं—An elixir vitae, any medicine supposed to prolong life and prevent old age. 'निरसानां हि धातुनां लाभोपायो रसायनम्' । अवसिता—Finished, -dead. न परिहायते—does not get thin or emaciated. Cf. अनुदिवसं खलु परिहायसे अङ्गैः । शा० III. It may also mean 'is not lost' i. e. (see that) he does not die. स्मर...शेषां-स्मरणं संकथा च परिशेषी यस्याः सा—Who would remain only in memory and talk. लोकयात्रां न शिथिलयति. 'Will not slacken (his interest) in the bright career of his life'. She means that being a young man of brilliant promise, her death should not give a shock to him, and he should not lose all interest in life, passing his days in melancholy, and occupied only with remembrances and talks about her. लवंगिका should so manage that nothing of this sort will happen.

VI. 9. नैरा...धियः—नैराश्येन कातरा धीः यस्याः सा—Whose mind is unnerved with despair. वात्स...देवितं (श्रुत्वा) वात्सल्येन यो मोहः, तेन परिदेवितम्. "Lamentation through infatuation caused by kindness (वात्सल्य) for me!" 'Her kindness is so great that it has rendered her almost mad and hence she cries'. चिन्ता...विपद्—The distress (विपद्) of anxiety and dejection. अमङ्गलं—The evil, the inauspicious event of the death she is talking about. प्रियं खलु...मालती—'मालती's life and not मालती is dear to you all.' 'You want that मालती should live, but you do not care to see whether she lives happily or not. You care for her life but not herself i. e. for her happiness. वचनसंविधानकैः—'By means of word very cleverly arranged (संविधानक)'. She means when she was on the brink of death through despair of getting the fruition of love, she was assured and consoled by cleverly designed conversations that revived hope in her and brought her back to life; and just the next moment when she is hoping for the best, this is the disgusting experience she is to undergo viz. her marriage with an ugly fellow! अनुभाविता—Made to experience. तस्य...परित्यक्त्यामि—'I shall cast away my life i. e. destroy myself, while I have not yet become guilty (अनपराद्ध) of belonging to another (परस्वीयत्वेन.)

The marriage with नन्दन will soon take place, if I live, and then I shall belong to another than the man to whom I have already given myself. Before incurring this sin, therefore, I should like to kill myself. The V. L. परकीयत्वेन अपराद्धं आत्मानं परित्यक्ष्यामि । 'would mean 'Now my desire is that I should destroy myself, since I have offended against my divinity (नरु देवस्य i. e. माधवस्य) by belonging to another ' She feels she has been polluted by this relation of her with another than the one chosen by her and therefore, she does not deserve to live any more. The readings परोक्षगुणकीर्तिनेनानपराद्धमात्मानं etc. are 'all corruptions of the original Prakrit passage' and are not worth considering. अपरिपन्थिनी—Unobtrusive, not coming in the way. सीमा स्नेहस्य—The (last) limit of love, the climax. इय...दयानाम्—'This is always the nature of approaching (नेदीयसां—nearer) good fortunes'. A feeling of nervousness, the flutter of the heart are indications that precede coming events of prosperity. A telegram announcing good luck in the examination comes always to a greatly restless and palpitating heart! स्वेरं—Stealthily, gently. प्रसादं कुरु—'Do me this favour i. e. give your consent to my proposal of my suicide.'

VI. 10. Construe :—सरले, साहसरागं परिहर । रम्भोरु संरम्भं मुञ्च । तव विरसं विरहायासं सोढुं मम चित्तं असहम् । सरले, 'you simple or innocent girl!' रम्भोरुः—A woman having thighs like the plaintain stem (रम्भा). संरम्भं—Excitement. तव विरसं विरहायासं—The bitter (विरस) pain of separation from you. Note that Mādhava has selected such words for this verse as may be the same both in Sanskrit and Prakrit, so that मालती, prostrate on the ground, may not immediately find him out as one different from लवंगिका who is along using the Prakrit. अलंघनीयः— Not fit to be spurned.

VI. 11. सहर्षम्. With delight at hearing such utterance of deep love and at the prospect of receiving her embrace, a proposal which he makes in this verse. विच्छेदे...कारिणि—विच्छेदे-देन दारुणं आयासं कर्तुं शीलमस्याः सा तत्संशुद्धी—' Inflicting terrible pain by the wrench of separation. ' कामं कुरु - ' Do your desire. ' Cf. काममभीष्टं कुरु । यद्येवं तदा ममालिङ्गनं देहीति लवङ्गिकापक्षे । माधवपक्षे तु ' किंवा-

भ्यामि किं वक्तव्येन, कामं कामव्यापारं कुरु । अतः परिभ्रमणं देहि । Com. वररोहे—
‘Oh one possessed of excellent hips’ sounds rather strange on
the lips of her female friend, although the Com. justifies it
saying लवंगिकया प्रशंसार्थं वररोहे’ इति सखीसंबोधनं युक्तमेव । परिभ्रमणं देहि—
Give me an embrace (परिभ्रमण), is in reply to what मालती had
proposed ‘एषेदानीं ते प्रियसखी अनाथा मरणे वर्तमाना...परिभ्रज्य प्रार्थयते etc.’

बाष्पोत्पीडितेन—‘By the flood or overflow of tears’. Cf. पुरोत्पीडिते
तद्वागस्य परिवाहः प्रतिक्रिया । उत्तरा I. The device of tears is utilised
by the poet to prolong this pathetic-humorous situation of Mālatī’s
embracing the wrong person. कठोर...पक्षमलः—कठोरः यः कमलगर्भः,
तद्वत् पक्षमलः रोमाञ्चक्रञ्चुकितः—Downy with horripilation like a harden-
ed (ripe) lotus seed. The feel of Mādhava, a man, is by nature
rough, and it was made more so by the hair on his hand or
face, standing erect on account of the thrill of her embrace.
अन्यादृश एव—Something quite different, (not the woman’s touch).
निर्वापयति—Cools, allays. मौलि ..आलिः—मौली (on the head) विनिवेशितः
अजातिः यया सा । विक...हारिणः—विकसतं पुण्डरीकस्य या लक्ष्मीः, तस्याः विलासं हर्तुं
शीलं अस्य तस्य । स्वच्छन्ददर्शनेन.—By observing at my free will or
without restraint. घृषामनोरथैः—With vain hopes. अवि...बन्धनं-
अविरतं विजृम्भमाणः, दुर्भारः उद्वेगः, तस्य व्यतिकरेण उद्धर्तमानं (उन्मूलितं) बन्धनं
(स्थैर्यं) यस्य तत् । Whose support was uprooted by an incessantly
increasing irresistible anguish. सवि...जनाः—सविशेषेण दुःसहार्म्भेण
दावितः (पीडितः) सखीजनः येः । दावित—P. P. of the causal of दु ‘to
trouble’, मालतीनिर्बिशेषं—मालत्याः निर्गतः विशेषः यस्मिन् कर्मणि यथा तथा—
Without making any difference between her and Mālatī.

VI. 12. Mādhava describes the pleasing cool sensation
which he feels at the close embrace of Mālatī. Construe:—

निधुं...लया अनया कर्पूर...वर्गः एकीकृतः (सन्) अवपीड्य त्वचि निषिक्त इव । निधुं...
लया—निधुंमौ पीनी च कुचकुड्मलौ यस्याः, तथा—With her full (पनि) bud-
like breasts pressed against each other (in the course of the
embrace). (निधुंमौ) V. L. निर्भिन्नौ having the same sense as निधुंम-
निरन्तरावलमौ । कर्पूर...वर्गः—A collection of camphor (कर्पूर), pearl-strings
(हार) yellow sandal paste (हरिचन्दन), the drops of moon-gems
moss (शैषल), lotus-fibres and snow etc. एकीकृतः—Mixed together.

अवपीड्य—Having crushed. त्वचि निषिक्तः—Was sprinkled over the skin.

स्व...दिनि—स्वचित्तस्य वेदनां एव निवेदायितुं शीलं अस्याः सा—Who would speak of her own mental agony. पर...ज्ञे—परव्यथायाः अनाभिज्ञा, तत्संबुद्धौ । इयमुपालभ्यसे—Here, 'I have you to be taken to task i. e. I have to remonstrate with you for thinking of yourself alone.'

VI 13. उद्दाम...राणि—उद्दाम. देहपरिदाहः महाज्वरः येषु तानि (दिनानि)—When the excessive bodily heat was like high fever. संक...नानि—संकल्पनिर्मितेन संगमेन विनोदिता वेदना येषु—In which my pain was (sought to be) relieved by conceived union. त्वत्से...तानि—तव स्नेहस्य या संविद् (ज्ञानं), तया अवलाभितं जीवनं येषु.—In which life was sustained by the consciousness of your love. स्नेह-संविद्—'अस्ति मालत्याः अपि स्नेहः' इति संवेदनं । संविद् 'knowledge, consciousness,' is a word taken from the philosophical terminology of the Nyāya or the Vedānta system of thought. The use of it looks rather pedantic. अतिवाहितानि—Passed. उपलम्भनीया—Fit to be blamed. सरसम्पणीयता—The charm due to the fullness of emotion. संविधानस्य—'Of the arrangement of situations or incidents in the plot'.

VI. 14. वत्सला—प्रेमवती, Full of love. जनोऽयं—This person i. e. माधव. अनैवीत्—Aorist III Sing. of नी. आव...प्रसादं—आबद्धं कङ्कणं यास्मिन् । एतादृशस्य करस्य यः प्रणयः (विवाहकाले ग्रहणं) स एव प्रसादः तं । प्रणयः—Espousal, accepting the hand (in marriage). कङ्कणः or—गं—The marriage string (विवाहसूत्रं) fastened round the wrist. देव्यः कङ्कणमोक्षणाय मिलिताः राजन् वरः प्रेष्यताम् । महा० II. 50 "According to the marriage ritual, several ceremonies have to be gone through before the hand of the bride is actually taken hold of by the bridegroom. One of these is the tying of the string-bracelet in the following manner :—'ततो दुग्धाक्तेन द्विगुणशुक्लसूत्रेण दंपती कण्ठदेशे कटिदेशे...पञ्चवारं चतुर्वारं वा प्रदाक्षिणं वेष्टयेत् पुरोधा एतैर्मन्त्रैः... ततः कण्ठदेशस्थसूत्रमधोनिष्कास्य कुङ्कुमाक्तमूर्णायुक्तं कृत्वा तेन हरिद्राखण्डैः बद्ध्वा तद् वधूनामहस्तप्रकोष्ठे वरो बध्नीयात्... । कटिदेशस्थसूत्रमुपरि निष्कास्य तादृशं कृत्वा वरहस्तप्रकोष्ठे वधूर्बध्नीयात् । Bh. हृदये...विचारयति— "Will this person, who even in the matter of the heart did not hesitate and allowed him to capture it, without opposition,

at his will, now hesitate when he takes up her hand wearing the wedding-string bracelet? She means that when मालती did not stop माधव when he raided the precious part of the body i. e. *heart* but allowed him to capture it at will, why should she now resist him when he is trying to hold her hand i. e. to marry her. With the capture of the heart, the hand's espousal follows as a consequence; and when there was no opposition in the matter of the heart, there should be none as regards the hand. Mādhava therefore is at liberty to take her hand in marriage which he should boldly do himself, without waiting for it to be offered by मालती. "The V. I. कङ्कणाभरणे करे (विचारयति) is a good reading, as it corresponds with the locative हृदये, in both cases, it being what is called विषयसप्तमी i. e. a locative indicating 'the matter' of which something is said" Bh. अप्र...साहसः-न प्रतिहतं स्वयंग्रहस्य साहसं येन सः-Who did not oppose the rashness (of माधव) in capturing (the heart) at his will.' कन्यकाजनविरुद्धं-'Opposed to the conventions of behaviour on the part of maiden of honour.' This secret marriage, without the parent's consent, is something reprehensible in the eyes of मालती.

VI. 15. पुरः-first. चक्षुरागः-Love at (first) sight. मनसः अनन्य-परता-Whole-hearted devotion. तनुग्लानिः-Pining or emaciation of the body. यस्य द्वयि यत्र च तव-'(The same young man) whose (condition was such) because of you (त्वयि) and on whose account (यत्र), (The same condition was) yours,' as one would express in Marathi '(ही अवस्था) ज्याची तुझ्यामुळे व तुझी ज्याच्यामुळे.' प्रेयान्नि युवा-The youth of your love.

कृष्ण...साहसः-कृष्णचतुर्दशरिजन्यां यः श्मशानसंचारः, तेन निर्वातितः (महामांस-विकयरूपः) विषमः (आर्षजनानुचितः) व्यवसायः येन सः, स चासौ निर्वापितं चण्ड-पाखण्डस्य (अधोरवण्टस्य) दोर्दण्डयोः (भुजयोः) साहसं येन सः। अतः...कम्पिता. Mālati's trembling, really due to nervous agitation to find herself in the arms of her lover who is going to marry her immediately, is humorously being attributed by लवंगिका to the fact that she finds herself being wedded, not to a gentle soul that she imagined माधव to be, but to a reckless dare-devil who is up to any rashness to secure his ends! 'Hence does my friend

tremble.' अद्भुतः न्यासः—A clever suggestion of intense love and gratitude, (both the feelings which मालती has for माधव and which have persuaded her to consent even to such a marriage).

Now follows the charming ceremony of marriage in which कामन्दकी plays the parent in offering मालती's hand to माधव. अशेषः ..इत्युल्लेः—अशेषाणां सामन्तानां मस्तकोत्तंसः, तेषां उपरागेण राज्ञिजाः चरणाङ्गुल्यः यस्य. तस्य (भूरिवसोः) । मस्तकोत्तंसः—A crest-gem. सद्द्र...केन—Who appreciates incompatible unions. इति रोदिति—Note how कामन्दकी feels the wrench of a mother at the marriage of मालती. बाध्यायितं—Become full of tears ; P. P. of the Denom. of बाध्प.

VI. 16. परिणतिरमणीयाः—Charming in their full development, sweet in their consummation. तत्र मान्या—'Deserving of respect from you (for those various reasons, which should not be mentioned). She means that माधव has to be true to his wife मालती, first out of regard for that mutual love which unfolds its charms as it matures, and secondly out of respect for her (कामन्दकी) who has brought about this union. Cf. अस्मान् मातु विचिन्त्य संयमधनातुच्चैः कुलं चात्मनः । त्वम्यस्याः कथमप्यवान्धवकृतां स्नेहप्रद्वानिं च ताम् । etc. शा० IV. मत्तः परस्तात्—After me, when I am no longer there to look after you two. परिचयकरुणायां मा विरंसीः—Do not cease (वि + रम्) to be kind enough (करुणायां) to her by cultivating intimacy (परिचय). तात—Here used as a term of endearment like the Marathi word बाबा in addressing a junior. इति नन्तुं इच्छति.. In the fulness of her emotion has कामन्दकी made this request to माधव and now she wants to bow before him ! In a masterly manner has the poet developed this situation which is so charming by the admixture of the sentiments of love, parental affection and pathos. अहो...प्रसङ्गः—' Oh ! the situation transgresses (the bounds of propriety), because कामन्दकी, the venerable lady, is about to prostrate herself before Mādhava, in order to induce him to pledge himself to give मालती a kind and affectionate treatment.

VI. 17. निर्गुदसौहृदभग्नः. Who has indicated or proved beyond doubt her great love for माधव, by preparing even to kill her-

self when she thought she was being given to नन्दन. गरीयः वशीकरणं-
 'A strong or powerful means of winning the heart.' 'युष्माकं
 एवं इयम्'—Added to all these attractive features of hers, there
 is this also viz. 'that she is thus to you, i. e. she has been so
 deeply cherished by you.' A girl worthy of your deepest
 affection is her additional qualification which will attach me to
 her all the more. '

VI. 18. The noble conception of the relations of husband and wife is being very beautifully presented by कामन्दकी on this holy occasion of their marriage. The verse, charming in its expression as in its thought is certainly a master-piece of भवभूति. Construe :—'स्त्रीणां भर्ता पुंसां च धर्मद्वाराः प्रेयः मित्रं, समग्रा वा बन्धुता, सर्वे कामाः श्रेयधिः, जीवितं वा' इति वत्सयोः अन्योन्यं ज्ञानं अस्तु ॥ प्रेयः मित्रं. A dear friend. समग्रा बन्धुता—All kinsmen combine बन्धुता—बन्धुसमूहः । सर्वे कामाः—'All desire's श्रेयधिः—A Treasure. She means that a husband or a wife is the dearest friend one can have in this world, is all relations (viz. those of a brother, sister, father, mother etc.) combined in one, represents the fulfilment of all cherished ambitions, is a precious treasure, nay the very life's vital breath without which one ceases to be! The most glorious and ennobling sentiment indeed, if only it is a union of two *loving* souls! वैवाहिकेन नेपथ्येन.—The marriage dress. प्रसाधितः—decorated. परिणयय आत्मानम्—'get yourself married to नन्दन.' "परिणय originally is 'taking or carrying round.' In the marriage ceremony the bride is taken round the fire three times by the bride-groom. This is परिणय proper; but the word has got a more extensive signification and denotes 'marriage' generally'. Bh. चित्रजवनिका—A painted curtain (जवनिका). Cf. नरः संसारान्ते विशति यमधानीजवनिकाम् । भर्तुं० सुल...नर्थम्—सुलभाः बहवः अनर्थाः यस्मिन् तद् । कस्त्वमस्यां चिन्तायां—कामन्दकी does not brook any opposition even of the nature of a mild suggestion from anybody! बयस्य मालत्यास्मि—मकरन्द dressed as मालती is certainly a comic figure, although the make-up is so perfect that he is not to be easily distinguished. The poet has thus introduced an element of

humour in the drama. उदाहमङ्गलार्थम्—For the purpose of the auspicious wedding rites. उद्यान-वाटः—Nominative to गम्यताम् Passive.

VI. 19. गाढो...च्छदैः—गाढा उत्कण्ठा यस्या सा च कटोरा (तृतीय-यौवनवयाः) या केरलवधुः, तस्याः कपोलवद् अवपाण्डुः (इषद्भुसरः) दृढः (पत्रं) येषां तैः । whose leaves are yellowish white like the cheeks of a Kerala woman, fully developed (कटोर) and deep in love. तांबूलीपटलैः—With the betel vines. पिन...द्रमाः—पिनद्धाः (covered) फलिताः अन एव वानम्राः पूगद्रुमाः येषु ते । कङ्को...रिणः—कङ्कोलीफलस्य जग्ध्या (भक्षणेन) मुग्धाः (प्रीताः) ये विकिराः (पक्षिशेषाः) तेषां व्याहारः (उक्त्विनः) येषु ते (भागाः) व्याहारः Warbling प्रे...तयः—प्रेङ्खिता—वातेन चालिता मातुलुङ्गवृत्तिः (वेष्टनं) येषु ते—(surrounded) with the fencing (वृत्ति) of waving (प्रेङ्खत्) मातुलुङ्ग (Mar. महालुंग) trees. प्रेयः—‘worldly good’ as opposed to श्रेयः ‘eternal good.’ V. L. श्रेयः. भवभूति, a Vedantist must have used प्रेयः in view of the distinction between the two pointed out in the कटोपनिषद्.

कल्याणसंपद्—The attainment of one good fortune. कल्याणावतंस—कल्याणं अवतंसः यस्याः सा Having an (additional) decoration of another good fortune. V. L. कल्याणान्तरावतंस. उपरिष्ठात्—In the near future. He refers of course to the union of मकरन्द with मद्य०, which is to be the next event of the plan. सांप्रतं...अवाशिष्यामहे—‘Now we should be left behind, or it is proper (सांप्रतं) that we (i. e. लवांगिका herself) should remain behind,’ and not accompany मालती, now that she has a better companion in माधव. अवाशिष्यामहे is the Com’s translation for उव्रराम, a Desī word in the sense of ‘remaining behind’ (Cf. Mar. उरें). The other reading तुवरामो or अपसरामो would mean ‘we go away in haste in this state of things (सांप्रतं) i. e. clear the place, in order that you and माधव may be left alone, to enjoy each other’s company’.

VI. 20. आम्...नालम्—आमूलं कण्टकितः (रोम्भाञ्जितः) कोमलः बाहुः एव नालं यस्य सः तं (करम्). कण्टकितः—Thrilled with horripilation. आर्द्रा...क्लम्—आर्द्राः अङ्गुल्यः एव दलानि (पत्राणि) यस्य तम्—Whose leaf-like fingers are moist with perspiration. The grasping of her hand by his own is likened to the holding of a red lotus by an elephant in his trunk !

The Act is called by the significant name of चोरिकाविवाह or 'The Secret marriage' (of Mālatī with Mādhava) which marks the crowning success for the elements of intrigue introduced into the plot in the first Act.

Act VII.

सुश्रिता...ग्रहः—सुश्रिता (well-fitted) या मालतीनेपथ्यस्य लक्ष्मीः, तथा विप्र-
लब्धेन (deceived) नन्दनेन कृतः करपरिग्रहः यस्य सः (मकरन्दः) भगवतीवचन-
संविधानैः—By the arrangements made in accordance with the verbal
instructions of the revered lady. क्षेमेण—In all security. गोपायितः—
Protected. आपृच्छय. Taking leave of bidding farewell. Of
आपृच्छस्व प्रियसखममुं तुङ्गमालिङ्गय शैलम् । मेघ० I. आवसथम्. To her abode
or residence. नव...जनः—नववध्वाः गृहप्रवेशेन (निमित्तेन) विरचितः यः अकाले
(untimely) कौमुदीमहोत्सवः, तस्य प्रवृत्त्या पर्याकुलः अशेषः परिजनः यस्मिन् सः
(प्रदोषः) । The moonlight festivities are generally held on the
15th day of the bright half of Āśvina. These joyous cele-
brations were like those of the moon-light festival (कौमुदीमहोत्सव)
and being on the wedding night were naturally ‘untimely’.
अनुकूलयिष्यति—Will favour, will facilitate. नः व्यवसितम्— Our under-
taking or design. त्वरमाणं क्रामः—In his impetuous or intolerant
passion ; विलम्बासहकामवेशः । अभ्यर्थ्य— Imploring or entreating her.
बलात्कारेण अभिद्रवन्—(While) outraging her with violence. प्रतिहतः—
Repulsed, spurned, lit. struck back. अधि...क्षरः—अधिकेन वैलक्ष्येण
स्खलन्ति अक्षराणि यस्य—In words faltering through growing embarrass-
ment (वैलक्ष्यं). रे षनिर्भरदुःखितः—Afflicted with deep anger, ‘intensely
embittered by anger’. मद्...नयनः—With his eyes rolling through
intoxication. कौमारवन्धकी—A virgin harlot (बन्धकी). एतेन प्रसङ्गेन—
‘By this incident’ which gives an occasion to bring मद्यन्तिका.
संयोजयिष्ये—Shall unite.

The Introductory scene at the beginning tells us of success in the deception of नन्दन and the later frustration that he met with in his advances of love, and indicates the plan of uniting मकरन्द with मद्यन्तिका.

संक्रान्ता—Transferred to, entrusted to. तेन व्यपदेशेन—Under this pretext viz. to give a piece of advice to मालती, that she may see better reason at the time of her next *tête-a-tête*. प्रसुप्तलक्षणः—

प्रसुप्तस्य इव लक्षणं यस्य. Appearing like one gone to sleep. वामशीलं—Behaving perversely. मन्युं उञ्जित्वा—Leaving off her anger. शनैः—Gently, without making any noise. शयनोर्ध्वान्ते—‘On the upper (ऊर्ध्व) end or side of the bed.’ V. L. शयनीयार्धान्ते and शयनीयार्धे. दुर्मनायते इयं वामशीला—She means that मालती has no reason or justification in getting vexed, when she herself has misbehaved and provoked नन्दन. कथं नाम etc. Note the bitterly sarcastic tone of लवंगिका who hits upon the exact flaws in the behaviour of नन्दन towards his newly-wedded young ‘wife.’ नव...ज्ञातारं—नववध्वाः विसंभणस्य ये उपायाः, तेषां ज्ञातारम् । Well-versed in the methods of securing the young wife’s confidence. The कामसूत्र of यात्स्यायन has a special chapter on this topic called the कन्याविसंभणप्रकरणम्. Note the identity in the expressions. विप्रतीपं—On the contrary, perversely.

लज्जादोषिणोव उपालंभनीयः—She is to be censured for her bashfulness, which virtue being carried to its extreme has become vice (दोष). नव...भावत्वस्य—नववधुविरुद्धं यत् रभसोपक्रमे स्वलनं, तेन यद् वैलक्ष्यं, तेन विच्छादितं महाशुभावत्वं यस्य, तस्य (प्रातुः)—Who was deprived of all sense of dignity (महाशुभावत्व) on account of the embarrassment caused by the failure in his forcible advances. स्वलनं उपक्रान्तानिर्वाहः—Unsuccessfulness, failure; it may also mean ‘blunder or lapse.’ The कामसूत्र lays down that such rash advances are the one thing that has to be avoided by a man in his first interview. The Com. also quotes the following from the Kāma-sūtra: नव-परिणीत योषिद् यत्नादपनीय साध्वसं सद्यः । विविधविनोदकथाभिर्विश्वासं नीयते सारसैः ॥ सहस्र वाप्युपक्रान्ता कन्याचित्तमविन्दता । साध्वसं त्रासमुद्वेगं सद्यो द्वेषं च विन्दति ॥ सा प्रीतियोगमप्राप्य तेनोद्वेगेन दुःखिता । पुरुषद्वेषिणी वा स्याद्विद्विष्टा वा ततोऽन्यथा ॥ III. 2.43, 44. वाचागतं—Utterances. अपरिस्थानम्—‘Improper, unfit.’ कुसुमसधर्माणे हि etc.—The Sanskrit passage is from the Kāmasūtra III. 2. 6. कुसुमसधर्माणः—समानः धर्मः यासां ताः सधर्माणः । कुसुमेन सधर्माणः तुल्याः । सुकुमारोपक्रमाः—सुकुमारः उपक्रमः यासां ताः । Who have to be delicately approached (उपक्रम). अन...विश्वासैः—By those who have not secured their (women’s) confidence. प्रसभं—Forcibly. सं...विषयः संप्रयोगं विद्वेष्टुं शीलं यासाम्—Accustomed to hate or abhor union. सारसम्—‘With tears in her eyes.’ Note how skilfully लवंगिका plays the part of the

friend of an offended girl. प्रभवामीति—On the ground that he (as a husband) has the power over his wife, that he is her master. शल्यनिक्षेपः—Thrusts of the darts (in the hearts). महापरिभवाः—Great insults or indignities. स्त्रीजन्मलाभं—‘The birth of a girl,’ (which the kinsmen abhor). कन्यैव मा जायतामिति भावः। प्रभवामीति...मन्त्रयिष्ये— I shall say something in the matter, because I feel I have a sort of claim. Of. वरभगिन्यपि त्वयि प्रणयवशादाश्वासवत्यहमिति। मयि अनिस्तिग्धायी त्वयि प्रभुत्वमस्तीति किमपि सखित्वमेवावलम्ब्य etc.। Com. स्वार्थीनः—At your service. ईदृशोऽपि...येन भर्ता एषः—She means, whatever his faults or his offences, he has to be obeyed in all his heart’s inclinations or impulses, simply because he is her *husband*! ‘काऽपि देवः कुतस्त्रीणां पतिरेव पतन्नापि’ (or its modern Marathi version of Gadhari viz. असे पति देवाचि ललनांना) is the sentiment underlined in this remark of मदयन्तिका. अनाभि...दूषणस्य—अनाभिजातानि कितवजनयोग्यानि अक्षराणि यत्र, स तादृशः अधिक्षेपः, तद्रूपः यः उपालम्भः, तेन दूषणम्। दूषणम्—Accusation; अधिक्षेपः—insult, abuse. तन्न जानीय—It is a question asked. वाचा मन्त्रितम् ‘Actually said in so many words.’ She means that the origin and everything of what नन्दन said or did is to be found in his own words, and nowhere else; and its justification, if any, is to be had in his own ill nature. तारोमत्रकं—प्रेम ‘The friendship of the stars, i. e. a spontaneous unaccountable love, owing its origin, as it were, to the agreement between the stars presiding over the births of the two individuals’. This will be apparent from the use of the word in the उत्तरराम०—भ्रुयसा जीविधर्म एष यद्रसमयी कस्यचित् क्वचित् प्रीतिः। यत्र लौकिकानामुपचारस्तारोमत्रकं वा चक्षुराग इति वा तमप्रतिसंख्येयनिबन्धनं प्रेमाणमामनन्ति। V. L. वाचामित्रकं = वाचामैत्रकं ‘friendship in words, love not going beyond the words used by each with reference to the other’ or it may mean ‘mere rumour or talk.’ Bh. अपक्षाभिनिवेशः—Mālati’s attachment or predilection for one who is not on the side (अपक्षे) of her husband (भर्तुः) i. e. his rival. V. L. अधिक्षेपाभिनिवेशः—Her eagerness to deprecate or treat with contempt her husband. बेलक्ष्याभिनिवेशः—Disposition to embarrass or shame her husband. अशर्ण्याभिनिवेशः—‘Unspeaking disposition.’ दुःशर्ण्याभिनिवेशः—Bad or immoral attachment. असाध्याभि-

Heedless, not observing proper caution. असं...मोहिते—Deluded by silly public scandal. अथवा...तिष्ठथ—‘Or rather, (now that things have reached this stage), you will not remain spoken vaguely or indistinctly (अस्फुटे); i. e. I shall speak frankly and plainly now! माध...लोकां—माधवैकमयः जीवलोकः यस्याः तां—‘For whom the whole living world is full of one individual only viz. माधव.’ कठो...विशेषं—कठे रकेतकीगर्भस्य इव विभ्रमः येषां, तादृशानां अवयवानां दूर्बल्येन निर्वाहितः सुन्दरत्वविशेषः यस्य तत् (शरीरं) निर्वाहितः—(Successfully) brought about. माध...जिवनं—माधवस्वहस्तेन निर्मिता या बकुलावली, तया विरचितः यः कण्ठावलम्बः, तेन एव संधारितं जीविनं यस्मिन् तत् (शरीरं)। प्रभा...दर्शनं प्रभतचन्द्रमण्डलस्य इव आपाण्डुरं परिक्षामं रमणीयं (appearance) च दर्शनं यस्य तत् (शरीरं)। कुसु...गमे—कुसुमाकरोद्यानस्य पर्यन्ते यद् रथ्यामुखं, तत्र यः समागमः (meeting, encounter) तस्मिन्। सविभ्र...विभ्रमाः—सविभ्रमं उल्लसितानि कौतुहेलेन उत्कृष्टानि अत एव प्रसरन्ति (dilated) यानि नयनोत्पलानि, तेषां यः बहलः (intense) विलासः, तेन ममृणः यः संचारः, तेव चारवः (Pretty) याः तारकाः (pupils), तासां विराजमानः विभ्रमाः यत्र ते (दृष्टिसंभेदाः)। अत...मधुराः—अनङ्गनाट्याचार्यस्य यः सर्वाकारोपदेशः, तेन निर्मितं यद् वैद्मध्यं, तेन मधुराः मधुराः च (० संभेदाः)। सर्वाकार—‘Thorough-going, in all phases or aspects, perfect.’ दृष्टिसंभेदः—‘The meeting or exchange of their glances.’ Of. अन्योन्यसंभिन्नदृशां सखीनां। Act I. तस्मै...शोभयोः—तत्क्षणे उच्छलितः यः गम्भीरविगेः, तस्य व्यतिरुणेण म्हायमाना देहशोभा यथैः, तयोः। उच्छलितः—Sprang, Stirred up P. P. of उत् + शल्. Cf. Mar. उस्त्रणं. उद्द्र...मूलं—उद्द्वर्तमानं (उत्पतत्) मूलं यस्य तत्—Whose root was being plucked out. चेत...दिकायाः—चेतनाप्रतिलम्बः एव प्रियं (glad news), तस्य निवेदिकायाः। भग...धितेन—भगवत्याः विद्मध्वचनस्य उपन्यासेन बोधिना, तेन—Enlightened in shrewd suggestive words by the revered lady. स्वयंग्राहसाहसे and नियुक्तम्—employed i. e. offered (with a view to induce मालती) to take the daring step (साहस) of herself accepting (स्वयंग्राह) it voluntarily. विस्मृतं मया—Her forgetfulness is feigned, because she knows everything and yet does not want to confess. विकट...गोचरं—विकटः (dreadful) दुष्टश्रापदः, तस्य अपदेशेन (आपतितः) कालः (Death) तस्य गोचरं। पीष...स्तम्भेन—पीषरौ (massive) भुजौ स्तम्भौ (pillars) इव यस्य सः, तेन। निष्कारणबान्धवेन ‘A friend without any motive (in his attachment), a disinterested friend.’ सक...हसं—सकलभुवनस्य एकसारः एव देहः, तस्य उपहारे (offering, giving away) यत् साहसं। वृद्ध...स्थलेन—वृद्धाभिः ईद्राभिः

विकारितं, अत एव विकटं (frightful) मांसलं (massive) उत्तानं (open) परिणाहि (broad, expansive) च यद् वक्षःस्थलं तेन । This compound to be taken with the next one जरट...हारिणा-जरटं जर्जरितं च यद् जपापीडं, तद् हरति असौ तेन- Surpassing (by his chest) a garland (आपीड) of full blown (जरट) जपा flowers, shredded into bits (जर्जरित) . 'The compound दृढदंष्ट्रा etc. should be dissolved as a कर्मधारय and not बहुव्रीहि. For properly he himself as the whole body cannot be compared to a garland of जपा (जारवंद in Marathi) flowers;...in and through the bosom which had the scratches of the tiger's nails, मकरन्द appeared to surpass i. e. was redder than the wreath of Dasvanta flowers." Bh.

VII. 1. वयम्-By 'we' she refers of course to मालती. But being her close friend and fighting her cause, she has identified herself with her. कथान्तरे विकलः—So deeply affected in the course of (random) talk. कदम्बगोलाकृतिं—The form of the round कदम्ब tree, which puts forth buds appearing like horripilation, at the receipt of a shower. विशुद्धमुग्धः—'Pure and innocent' and thus ignorant of the workings of love: said of course sarcastically by लवंगिका.

आत्म...धिनः—आत्मनिरपेक्षं (heedless of his own security) व्यवस्यति असौ तस्य । कृता...कारिणः—कृतान्तेन कवल्यमानं (being swallowed) यद् (मम) जीवितं, तस्य बलात्कारेण यत् प्रत्यानयनं (restoring, bringing back) तेन गुरुकं उपकरोति असौ तस्य । नाम...रणानि नामग्रहणानि स्मरणानि च । गाढ...त्पीडः—गाढप्रहारणौ वेदनारम्भेण विस्मारितं (मूर्च्छितं—Unconscious) यत् शरीरं, तस्मात् संगलितः स्वेदसलिलस्य उत्पीडः (flood, overflow) यस्य सः । विस्मारितं—Lit. caused to be forgotten, i. e. rendered unconscious. मोह...युगलः—मोहेन (swoon) मुकुलायमानं नेत्रयोः नीलित्पलयोः इव युगलं यस्य स । भूमि...भारः—भूमौ बिलम्बा (stuck) या असिलता, तस्या विश्रम्भेण (support) यद् धैर्यं (firmness), तेन धारितः शरीरस्य भारः येन सः । मद्...लोकः—मद्यन्तिकानिमित्तं एव विच्छादितः (left, abandoned) महामहैर्यः (highly precious) जीवलोकः येन सः ।

व्यवसितं...शरीरेण. "The body of my friend has decided to love मकरन्द although her mind may not have done so. The perspiration and other bodily affections have betrayed your *Body's* decision (व्यवसाय) or determination to love मकरन्द, although your noble mind possibly (said of course tauntingly) holds

back." उद्भिन्ना—Thrilled, affected so (delightfully). She means that the loving confidences that she is exchanging are the cause of this perspiration etc. and not love for मकरन्द. V. L. किं वाचा । दर्शिनं शरीरेण मकरन्दसमागमौत्सुक्यम् । व्यपदेशात्. From this disguise or dissimulation. विस्त्र...सदृशं—विस्त्रम्भगर्भः यः कथाबन्धः, तस्य...सदृशं—Befitting the talk full of an exchange of confidence. विधेया—'Slave, a servant fit to be ordered about.' बुद्ध...प्रत्ययेन—With the conviction or confidence created (in me about मकरन्द) by बुद्ध's partiality (for him). भरि...स्थं—भूतोद्वर्तमानानि कौतूहलं उत्कण्ठा मनोरथश्च यस्मिन् । The Prakrit भरिदुस्वरन्त is equivalent to भूतावाशिष्यमाणानि, 'remaining after filling (the heart)'. Cf. Mar. भरून उरणारीं. विधि...दर्शना—विधेः नियोगेन निर्वृत्ते (brought about) दर्शनं (मकरन्दस्य) यस्याः सा । दुर्वा...जीविता. दुर्वारं दारुणं च यद् अनङ्गदुःखं, तेन संतापितं क्रयत् (boiling) च यत् चिन्तं, तेन विघटमानं (parting or being separated) जीवितं यस्याः सा । विजु...जना—विजुम्भितः अपूर्वः, सर्वाङ्गेषु प्रज्वालितः यः मदनद्वतवहः (The fire of Love), तस्य उद्दामेन दुःसहेन च आयासेन दुर्मनायमानः परिजनः यस्याः सा । प्रत्या...ष्ठुला—प्रत्याशाविमोक्षमात्रेण सुलभं यद् मृत्युरूपं निर्वाणं, तस्य प्रतिकूलं यद्दुःखराक्षितावचनं, तेन वार्धितस्य आभेगस्य व्यतिकरेण विसंशुला—Rendered shaky or disturbed in mind by the counteracting (force of) agitation increased by the words of बुद्ध who spoke against the solace of death easy to get when the hope (of union) is given up (विमोक्ष). जीवलोकपरिवर्त—'A changed condition (परिवर्त) of life'. Cf. न शक्तास्मि ईदृशं जीवलोकपरिवर्तमनुभवितुम् । उत्तर० II. तद्दीदृशो जीवलोकस्य परिवर्तः । Ibid III. विपर्यस्तः संप्रति जीवलोकः । Ibid I. त्रनो...मोहिता—मनोरथानां उन्मादेन (by the intoxication) मोहिता । मुद्ग...दर्प—मुद्गर्तं निर्व्यूढः यः विस्मयः तेन विसंशुले (unsteady) उद्वेले (rolling) विस्तार्यमाणे च ललितनेत्रपुण्डरिके, तयोः ताण्डवेन (dancing) उद्दटं (intense) यथा स्यात्तथा प्रतिरूढः (developed) मैरेयदर्पः (the intoxication of wine) यस्मिन् कर्माणि यथा तथा । मैरेयं—wine. निधर्यायति—Stares or gazes at me. क्व...विवरं—क्वलिताः ये अरविन्दकेसराः, तैः कषायः कण्ठः यस्य, ईदृशः यः कलहंसः, तस्य घोषवत्—(Like the voice) घर्घरा (hoarse) स्वलिता गंभीरा च या भारती, तथा भरितं कर्णविवरं यस्मिन् कर्माणि यथा तथा । The throat of the swan is rendered कषाय i. e. 'sweet sounding' by the morsels of lotus-filaments which is its food. The hoarseness and faltering is of course due to the lover's nervousness in approaching his beloved.

प्रसू...भवेन-प्रसुरतोः पयोधरयोः यद् उच्छलत् उत्तरायं, तस्य भ्रञ्जलेन अवलम्बनं, स एव यः परिभवः तेन- 'By the violence (परिभव) of holding the end of my upper garment which is being tossed up (उच्छलत्) from the throbbing breasts.' He holds her by the upper garment to woo and conciliate her. Cf. रहसि ग्रहणेनापि हस्ते बन्धे च मूर्धनि । कार्यं प्रसादनं नार्या अपराधं समीक्षता ॥ Com. But this itself on the part of a man is a 'transgression' or an 'outrage' on the woman's modesty (परिभव). ससं...हृदयां-ससंभ्रमं उत्तरंगि (heaving, panting) धमधमायमानं (palpitating, beating fast) हृदयं यस्याः ताम् । समुन्नासयति Scares, frightens.

विस ... झुकां—विसर्जितं (left off) अंशुकं यया तां । 'Having thrown off the upper garment as he held me by its end.' तत्सा...द्रमां-तत्क्षणे कटोरकमलदण्डायमानयोः बाह्वोः बन्धनेन अपवारितः (पिहितः) पयोधरयोः उद्गमः (विस्तारः) यया तां- (I) who covered my expanding breasts by the fold of my arms, which at that moment were like hard lotus-stalks.' Leaving off the upper garment she runs away. Her breasts now uncovered expand (उद्गम) and hence the need of enveloping them in the fold of her arms, which thrilled with horripilation look like ripe lotus-stalks. विघट...गमनां-विघटमानं (loosened) यद् विकलायाः मेखलायाः बलयं, तेन संदानितौ (fettered, tied) फेब्रौ ऊरू, ताभ्यां प्रतिषिद्धं विप्रतीपगमनं यस्याः तां-विप्रतीपगमनं means 'receding backwards (facing and looking at the lover all the time).' The girdle zone is loosened and displaced and has slipped down on the thighs, thus obstructing her movement. प्रतिकूलवादिनीं—Uttering words of remonstrance. गमनाभावे पुनः कान्तावरुद्धतया ' ह्रं ह्रं ' इत्यादीनिबोधमाह । Com. Cf. ' मा मा मानद् माति मामल 'मिति क्षामाक्षरोल्लापिनी । अमर० 40. अत्या...हृदयां-अत्यादरेण ये प्रयत्नाः, तैः निर्वर्जितः यः मुहूर्तकोपस्य उपरागः, तस्य दुःखेन परुषीकृतं हृदयं यया तां- ' With my heart rendered severe by the pain of the flush (उपराग) of momentary anger brought on (निर्वर्जित) by the most careful efforts.' She liked her lover's advances, but as is woman's nature, she tried to show that she resented them and this she could do only with great effort. स्निग्धं...सारां-स्निग्धैः पुनरुच्चैः पर्यस्तैः च लोचनैः विभावितः अशेषः चित्तसारः यस्याः ता- Whose innermost feelings of the heart were revealed by my loving-glances that were only superfluous (पुनरुक्त) (to indicate what I craved for)

‘ He could easily see that my dislike of his advances was only affected and not real, and for that even my glances were not required to tell him what I wanted. They were thus superfluous (पुनरुक्त) .’ Cf. द्वयोरपि युवयोः स्नेहः प्रत्यक्षः । सखीस्नेहस्तु मां पुनरुक्त-वादिनीं करोति । शा० III पर्यंत. Directed, cast at him. चिन्तसारः संभोगेच्छापरता ।

द्विगु...यन्त्रितां— द्विगुणेन बाहुदण्डवेष्टनेन नियन्त्रितां । आवेष्टनं—Enoirceling locking. नियन्त्रितां—Imprisoned, restrained. प्ररूढ...निःसहा—प्ररूढः यः शार्दूलस्य कठोरकररूहाणां (nails) ओरम्फः, स एव विकटा पत्रावली, तदेव प्रसाधनं यस्य, ईदृशं यद् उत्तानं वक्षःस्थलं तत्र निष्ठुरः निवेशः (pressing hard) तेन निःसहा । निःसहा—‘ helpless,’ because he clasped her firmly to his bosom, so that she was unable to move. सावेग...कमलः—सावेगं विधुतं (मदयन्तिकया) यद् मस्तकं, तत्र आविद्धा या कवरी, तत्र निहितः (मकरन्देन) यः करः, तस्य परिग्रहः, तेन पुञ्जीकृताः उन्नामिताश्च ये (मदयन्तिकया) मुखवयवाः तेषु स्वच्छन्दविकासेन विदग्धं मुखकमलं यस्य सः । पुञ्जीकृताः—‘ Contracted, pressed together.’ This is given as equivalent to the Prakrit आबग्गिद्=अववाग्गिद् which by itself does give good sense, अववाग्गिन्ति यथा तथा उन्नामिताः—‘ The face raised with a jerk or at once.’ स्वच्छन्दविकास—(The mouth) opening wide (for kissing) the various parts of the face. Cf. ललाटालककपोलनयनवक्षःस्तनोष्ठान्तमुखेषु चुम्बनम् । का० मू० II. 36. विदग्धं—‘ clever ’ being so skilled in the art of kissing. वदनस्य वैदग्ध्यं चुम्बनचातुर्यात् । Com. वाम...शोभा—वामगण्डस्य मूले चिरे निहितः यः प्रस्फुरन् पुञ्जितः (मकरन्दस्य) अवरः, तेन समृद्धतः यः मनोहरः स्पर्शः तस्य निर्भरण उद्भ्रामिता शरीरशोभा यस्याः तां (मा) । वामगण्डमूले—At the root of the left cheek. नायिकायाः वामाङ्गे सकलोपचारव्यवस्थापनात् । पुञ्जित—Contracted, curled. उद्भ्रामिता शरीरशोभा. The beauty of her person was made to ‘ whirl round ’ or ‘ fly about ’ as it were. ‘ The hair standing on their ends on the body gave it that appearance.’ Bh. उल्ल...लोचनां—उल्लसिताभ्यां सध्वसानन्दाभ्यां विषमः यः संभ्रमः तेन बलनं ययोः, एतादृशे मोहमन्वरे भ्रमती च लोचने यस्याः तां (मा) । बुद्धिः. सायः—बुद्धिनीतिभ्य (मकरन्दस्य) यत् साहसं, तस्य अनुरूपः व्यवसायः यस्य सः—Whose behaviour was quite in conformity with his audacity, ill-mannered that he is. किमपि अतर्भर्थनीयं—‘ Something that is unfit to be proposed or asked (of me).’ अतर्भर्थनीयं सुरतादिकम् । स्नेह ... रूपितं—स्नेहविभ्रमार्था उन्मिथः यः हासः, तेन विकसद्भ्यां लोचनाभ्यां

निस्वपितं । स्नेहविभ्रमौ. Affection and playfulness. परिजनाद् गोपनीयं which has to be hidden from the servant's (eyes). नितम्बस्य घृलं— V. L. आसनमच्छूडकं of the Com., or मदनशासनमच्छूडकं, or आसनं वसनं etc. 'The reading is a good deal corrupt. But the sense is plain enough. Something indecent is meant.' Bh. The reading आसनमघूरकं is explained as 'a seat-cushion'. आसनार्थं निर्मितं वस्तु तूलपुरितमिति तन्मघूराकारमासनं मघूरकम् । Com. प्रच्छदपटः—The bed-sheet. प्रच्छदपटापवारित—Hidden inside the bed-sheet. असंबद्धपरिहास—Nonsensical, silly (indecent) jokes. मालतीप्रियसखी... जानाति—मालत्यामेवं दृष्टवतीति कृत्वा तत्सखीत्वेनैवमेवा वदतीति मद्यन्तिकायां स्नेहातिशयो बुद्धराक्षितया दर्शितः । 'She must have seen such things in the case of मालती, and hence her question to you.' एकै...निश्चले—एकस्मिन् एकस्मिन् अवयवे निःसङ्गलमे निश्चले. च । मन्मथबलात्कारितः—Forced by passion. कन्दर्पजननी—One who rouses his passion ; and the mother of प्रयुञ्ज (काम or कन्दर्प.) का प्रतिपत्तिः—'What step you would take, what course you would follow ?' रुक्मिणीं इव 'पुरुषोत्तमः— 'Just as विष्णु i. e. कृष्ण forcibly took away रुक्मिणी and married her.' पणीकृत्य— Having offered his own body as a पण or the price in money to buy my own. She means that now she has no claim over her own body, which is already sold out to him and is his property. कृत्यकर— is not a happy translation of the Prakrit केरअ which is a termination having the sense of 'belonging to' and thus signifies 'Property or possession.' Cf. इदमर्थस्य केरः । इदमर्थस्य प्रत्ययस्य 'केर' इत्यदिशो भवति । युष्मदीयः तुम्हकेरो । अम्मदीयः अम्हकेरो । हेमचन्द्र's प्रा० व्या० VIII. 2. 147. द्वितीय...पटहः— The drum showing the end (विच्छेद) of the Ghatikās of the second watch (प्रहर). ' विच्छेद, may be taken in the sense of 'a division' and नाईका...पटह meaning 'the drum (indicative of the lapse) of the Ghatikā—divisions i. e. an hour-drum or something like a gong. The sense of the whole would then be 'the hour-drum (indicative of the end) of the second प्रहर is being beaten. पहर=3 hours. It is therefore midnight.' Bh.

VII. 2. मध्यभागः स्तनभरस्य उत्कम्पितं बिसौढुं न सहते. 'The waist (being very thin) cannot bear the trembling of your weighty breasts.' कायै...सादः—कथितः यः प्रणयः, स एव प्रसादः यस्य । संस्तुतः—पारिचितः

‘ Well acquainted, familiar. ’ He means that being the same man who visited her in her fancied enjoyments (संकल्पनिर्वृतिषु) he is no longer a stranger to her.

VII. 3. मनोरथसहस्रवृत्तः— Chosen in your thousands of longing. Cf. अयं त्वां पृच्छति रथी मनोरथशतैर्दृतः । विक्र० IV. 18. सुप्तप्रमत्तजनम्—केचित् सुप्ताः केचित् प्रमत्ताश्च जनाः यस्मिन्—People in which are some of them, asleep while some intoxicated (by wines). प्रौढं— Thick, Lit. fully developed. कृतज्ञतयैव मद्रं कुरु— ‘ Do what is good, just as gratitude would dictate. ’ मद्रं—मकरन्दपाणिग्रहण-मङ्गलं । उत्क्षिप्त...पुरं (एहि)—उत्क्षिप्तं (उत्तोलितं) अत एव मूकं (अशब्दं) मणि-नूपुरं यथा तथा एहि । किं निर्वृत्तसाहसा—‘ Has she also done the adventurous deed (of offering herself in marriage) ’. त्वं भणसि etc. ‘ you say ‘ what power have I etc ; ’ therefore, you too should act according to your word ’ i. e. marry मकरन्द.

VII. 4. कृजितं विजितं—A glorious conquest. यस्य इयं बान्धवघृता प्रसादसुमुखेन मकरध्वजेन समुद्धृता—‘ In whose case (i. e. in my case) the responsibility of a kinsman is taken by the God of love himself who is disposed to favour. ’ It is Love that has helped the cause of union in my case as also in that of my friend. ’

VII. 5. भ्रान्त्वा आवृत्तः—Come back after having moved about. परि...गर्भः—परिणतः यः सुरगन्धसंस्कारः, स गर्भे यस्य । माल्यामोदी—Carrying the fragrance of garlands. उप...वासः—(मुहुः) उपचितः स्फारः (बृहत्तरः) कर्पूरवासः यस्मिन्—Bearing the thick and rich scent of camphor. अभि...धानं etc. मद्यपानमाल्यादिभिः सुरतादिभोगो व्यज्यते । Com.

The Act is significantly called नन्दन-विप्रलम्भ ‘ or the deception of Nandana ’.

Act VIII

निर्त्रं...मज्जनो-निर्वर्तितं ग्रीष्मद्विषसस्य अवसाने मज्जनं याभ्यां तौ । प्रौढसुहृद्-
A great friend of love, as midnight is the time for enjoyment
and revelry. निशीथस्य-of midnight. Note V. L. निशीथनाथस्य-'of
the moon.' The moon also is often spoken of as the friend of
the god of Love.

VIII. 1. Construe:-उद्यन् ऐन्दवः, प्राक्प्रकाशः परि...पाण्डु तिमिरनिकरं
दलयति । कैतकीनां सान्द्रः माकरन्दः परागः पवनवेगात् वियति उन्मुखः प्रचलितः इव ।

ऐन्दवः-Belonging* to the moon. प्राक्प्रकाशः-The light appear-
ing in the east. परि...पाण्डुः-परिशुष्यन्ती या प्रौढा ताली, तद्वत् विपाण्डुः-
Looking pale and white like the withering full-grown palm-leaf.
दलयति-pierces through. We have a beautiful fancy for the
spreading moon-light : it is as if the thick white pollen (पराग)
of the Ketakī plants moistened with honey drops is rising up-
wards in the sky by the force of wind ! माकरन्दः-'Full of or
mixed with honey,' and thus being heavy rises up slowly in the
sky.

वामशीला-perverse, wayward. उपावर्तये-Coax, win over, bring
round. विज्ञापयामि-I solicit. निदाह...शान्तये-'To alleviate the
summer heat' which I suffer from, (and not for the gratifica-
tion of my passion).

VIII. 2. निश्च्रोतन्ते-Trickle down, ooze down. कबरीबिन्दुवः-
Drops from the braid of hair. स्तनमुकुलयोः मध्यः-The space between
the breasts. सान्द्र...वती-सान्द्रः प्रतनुः यः पुलकस्य उद्देवः, तद्वती-Marked by
the thick and fine (प्रतनु) bristles (horripilation). अङ्कपालीं बितर-
give me a close embrace. The Com. explains it as क्रोडप्रवेश (कोहि)
'a repose in the lap.' निरनुरीघा-Unyielding, obstinate.

VIII. 4. समु...बिन्दुः-समुद्धं यद्, सौख्यं (भवे) तेन स्वैद्विन्दुयत्र । The
verse occurs in the उत्तर० where the reading is संसाध्वसभ्रमः ऐन्द...
विभ्रमः-ऐन्दवमयूखैः चुम्बिताः, अत एव स्वैद्विनः चन्द्रमणयः, तेषां हारस्य विभ्रमः यस्य

सः । अधिकण्ठम्-कण्ठे क्वाति-*On or round my neck.* आलापसंविभाग-*Share or participation in talk.*

VIII. 5. तु—has the sense of ‘as to.’ निर्वापितं न नाम—*As to cooling the body by your embrace, well let it not be ; (it is far too much to ask) ; let my ear at least drink thy voice etc.—आ...थिता-आमत्तानां कोकिलानां रुतैः व्यथिता-Oppressed by the warble of intoxicated cuckoos.’ किन्नरकण्ठि-‘Having a voice sweet like a Kinnara (a demi-god).’ Cf. असमाप्य विलासमेखलां किमिदं किन्नरकण्ठि सुप्यते रघु० VIII. 64.*

अनिर्वहणशिला-‘ One who would not carry out i. e. act according to one’s own ideas.’ मुद्ग...धवा-मुद्गर्तं अन्तरितः माधवः यस्याः सा । विच्छ्र...ध्वसा-विच्छ्रदितं अशेषसाध्वसं यथा सा—*Leaving off all fear.* विस्मृ...विघ्नं-विस्मृतं निविषस्य विघ्नं यस्मिन् कर्मणि यथा तथा । द्विगुणावेष्ट-द्विगुणः आवेष्ट. यत्र सः (परिष्मः) ‘ Double enfolding.’ सास्रयम्—with anger. अस्रया गुणेषु दोषरिपः । सा चेह रहस्यनिवेदनात् । Com. सर्वतोमुखं—*In every respect of all kinds.’ Cf. उपपन्ना हि वीरेषु प्रभुता सर्वतोमुखी । शा० V. अक्षय...कोषः—And the treasure (कोषः) of maxims (सुभाषित) is inexhaustible (अक्षयः) मालतीं सूचानं चालयति—to indicate that there is no truth in the words of अम्ब० यदि वाचा न कथयसि—‘ If you do not speak out.’ He is a bit exasperated to find her dumb like a statue ! अन ... मन्थर-अनवसितं अत एव मन्थरम् । Incomplete and therefore unintelligible ; Lit. slow as to sense ; not to be quickly understood.*

VIII. 5. यस्मिन् (कपोले) एष इन्द्रुः निवे...दण्डः गण्डूषपेयं कान्त्यभृतं पिपासुः इव राजते । A very fine fancy is given by the poet in this verse. The tear-stained cheek reflects the moon’s rays, and it appears as if the moon has stretched a hollow lotus-stalk to suck in the nectar of her beauty ! गण्डूषपेयं—*To be drunk in mouthfuls (गण्डूष). निवे...दण्डः—निवेशितः मगूखः एव मृणालदण्डः येन सः । who has fixed the hollow lotus-stalk in the form of his rays. कान्त्यभृतं पिपासुः—Desirous of drinking (पिपासुः) the nectar of her Beauty. To understand how this could be done by the moon, one has only to recall the scenes in drinking bars, where glasses of cold stuff are consumed with the help of hollow grass sticks:*

उच्छ...मन्थरं-उच्छलितः बाष्पोत्पीडः यस्मिन् कर्मणि यथा तथा । तथा च अदः मन्थरं च । Slowly with a flood of tears gushing forth. सफलोदकः-सफलः उदकः (end, result) यस्य सः । मोह...त्सवं-मोहविरामः एव महोत्सवः तं । विरामः-Ceasing, end. वर्धापयति or better वर्धयति-Congratulates you in words द्विष्ट्या वर्धते etc. अनुयोजनव्य-Fit or deserving to be asked. अभिवद्गुः-Attachment. लक्ष्मीवतः-glorious, beautiful. प्रसवमाला-A garland of flowers (प्रसव).

VIII. 6. प्रिय...नीता-प्रियसखीहस्तेन उपनीता । विस्ता.....त्सङ्गेन-विस्तारिणी यौ स्तनकुम्भकुङ्कुलौ, तयोः भरः, तस्य उत्सङ्गेन । ' On the surface of the bulk or the extent of the expansive bud-like jars in the shape of her breasts,' उत्सङ्गाः-Lit. 'lap' or क्रीड which is the same as the intervening space between the two arms i. e. ' the breasts'; But more frequently it means the ' upper surface.' भरः-' Bulk, volume.' पाणि...विधौ-refers to her marriage with नन्दन. अपेताशा-Whose hope was lost. सर्वस्वदायीकृता-Was given to me as a gift (दाय) of her all-in-all (सर्वस्व).

दिष्ट्या...लाभेन. मालनी takes the first opportunity to congratulate माधव, in her eagerness to recover the बकुलमाला ! संभावनाभारः-' The responsible task entrusted to her.' अभियोगः-Assault, attack, encounter. पारक्यं बलं-The hostile force, lit. belonging to others i. e. enemies. पारक्यं परकीयम् ।

VIII. 7. हरेः-Of the lion, अतु...लसस्य-अतुला विक्रमप्रणये लालसा यस्य सः नस्य । Having an impatient longing for singular deeds of valour. कण...प्रचण्डः-कणद्रिः कररुहैः (शब्दायमानिः नखैः) प्रचण्डः । स्फुर...वीरः-स्फुरतः करटस्य (गण्डस्थलस्य) कोटरात् सवालितेन दानेन सिकतं आननं यस्य. नाट्यशास्त्र द्विपेश्वरस्य (हस्तिराजस्य) शिरसि स्थितस्य अस्थः दलने एकः वीरः । विक्रान्तपुत्रं-विक्रान्तं पुत्रं यस्मिन् कर्मणि यथा तथा-With heroic bounds. प्रत्यन्तरः-In close vicinity. वामेतेरेण-The other than the left i. e. The right eye, which, throbbing, augurs evil.

VIII. 8. त्वद्वन्तलः-So tender or affectionate to you. कन्याविटः-कन्यायाः विटः अतिकामुकः-The paramour of young girls. डे...किता-इधेनस्य अवपातेन चकिता (startled, frightened). वनवार्तिका-A wild sparrow. कवलीकृता-Made a morsel.

निकृत्य—from नि + कृत् 'to cut'—Having cut. दुःखमरणां दुःखं मरणं यस्याः ताम् । Having a painful death. संभावितः—found out, met. साधिक्षेपे—With defiance. दूर...निष्ठुरं दूरनिक्षेपेण आविद्धौ यौ विकटौ ऊरुदण्डौ ताभ्यां निष्ठुरं यथा तथा । दूरनिक्षेपः—A long stride. आविद्ध—'darted forth, cast with force'. निष्ठुरं—fiercely. विकट—prominent, massive. संजा...क्षेपः—With feelings of anger and defiance roused in him. प्रौढपदातिः—Strong or sturdy foot-soldiers. चन्द्रातपेन—By the moonlight. उपास्थितानर्थे—उपस्थितः अनर्थः यस्मिन्—Full of danger. संघट्टदुर्गमात्—From the crowded path ; close scuffle ; संघट्टेन (crowd, close meeting) दुर्गमं (impassable)... निर्म...दर्शनं—निर्मलाः निरन्तरं उद्धृताः धौताः (निशिताः) तरवारिधाराः तासु परिस्फुरिताः (reflected on all sides) ये चन्द्राकिरणाः तैः उज्ज्वलरमणीयं भीषणं च दर्शनं यस्य नं (पदानिसब्रह्मम्) । मद...संनिभं—मदलीलया कलितौ कामपालस्य (बलरामस्य) विकटौ भुजदण्डौ, ताभ्यां, आविद्धं हलं. तस्य हेलया (क्रीडया) विश्रुभिताः उद्देष्टिताः तरंगाः यस्यां, ईदृशी कलिन्दतनया (यमुनानदी), तस्याः स्रोतसा संनिभं (तुल्यं) । Here is a reference to the heroic legend of बलराम, who under the influence of wine called out to the river Yamunā to come to him; when she did not, he lifted up his weapon, the ploughshare, and dragged her, forcing the stream to flow backwards ! विकट... कलं—विकटं विशृङ्खलं च उत्पातितः यः निद्वेषः अमन्दश्च (सत्वरः) मकरन्दः, तस्य व्यतिकरभोगेण विकलः ये प्रतियोधाः तेषां परिवर्तनेन उद्धृतः समस्तगगनाङ्गनस्य अवकाशे अवसरान् कलकलः यस्य तं । विशृङ्खलं उत्पातितः—Bounding in an unrestrained or wild manner. अमन्दः—Quick, agile. व्यतिकरः—Onslaught, assault. विकल.—Scattered, routed. परिवर्तनम्—Turning about, retreat.

भीषण...निकरं—भीषणभुजवज्राभ्यां जर्जरितपञ्जराः ये उपसन्नाः सुभटाः, तेषां हस्केभ्यः अवलुप्तानि निविधायुधानि, तेषां उपमर्देन समवसारितः सैनिकनिकरः येन तं (माधवं) । जर्जरितपञ्जराः—Whose bony frames are shattered. उपसन्नाः—Those who went up to him to fight, approached. V. L. अपसृत 'ran away'. अवलुप्त. Snatched away. उपमर्देन. By the blow. पदा...साहसं—पदातिभिः रिक्तः (left off, cleared) यः मार्गः, तस्मिन् संचारेण निर्वातितं (achieved) विषमं समरसाहसं येन सः (तं) ।

सौध...संकटे—सौधशिखरेण अन्तरितः, अत एव अवतीर्णस्य प्रतीहारस्य विनयोपन्यासेन प्रतिशामितं विरोधसंकटं येन सः । सौध...प्रतिहार etc. As the King, being on the top of the palace, was not to be seen, a servant was sent

by him to pacify the hostile activities of माधव and मकरन्व. विन-
योपन्यासेन. By the use of mild or gentle words. विरोधसंघटं. The
evil of hostility. प्रस्कृ...मुखे-प्रस्कुरन् यः मत्सरः वैलक्ष्यं च ते एव मसी (ink),
तया मलिनिनं (darkened) मुखं ययोः तौ-धुरिवसुनन्वौ—Acc. Dual. The
text ought to be धुरि...न्वौ and not ०नन्दने, the Prakrit ०गन्वमे
being the Acc. Dual form. नव...रामाभ्यां-नवदर्शनेन (a blooming
youthful appearance) अभिरामौ, ताभ्यां । प्रतिबोधय. Having advised
(them). प्रेयसः-माधवस्य- Of my dear friend. निर्व्याजं-Natural, artless..

VIII. 9. दोर्नि...कालं-दोर्निष्पेणे विशीर्णाः संख्याः (Joints) तेभ्यः
उलत् (shattered) कङ्कालं (skeleton) यस्मिन् कर्माणि यथा तथा । उन्मथनः-
of him who was crushing. प्राग् वीरान् अनुपत्य.—Having first
fallen upon the warriors. विक्रामनः-Doing valorous deeds. उद्वे...
कीर्णस्य-उद्वेलन्नः घनाः रुण्डखण्डानां निकराः, तैः आकीर्णस्य- Strewn with a
host of headless trunks (रुण्ड) moving thickly (घन). द्वेषा...
विकटः-द्वेषा स्तम्भिता या पत्नीनां पङ्क्तिः, तथा विकटः । पतिः - A foot-
soldier. संख्योद्गधिः- The ocean of fight (संख्य) .

VIII. 10. अनुशयस्थानं-An occasion for sad thoughts इन्दु...
खचिन्तं-इन्दुमयूखखण्डैः खचिन्तं (मधु)-Studded with or penetrated by the
rays of the moon. निङ्गीथोत्सवे-In their midnight revelry. लीला...
शेषं-लीलापरिरम्भदायिनी या दयिता, तस्याः गण्डूषस्य शेषं-(The wine) remain-
ing out of the mouthfuls of their sweethearts giving sportive
embraces. भव...स्थितिः-भवद्भुजागलस्य गुरुणा व्यापारेण भग्नानि अस्थीनि येषां
तैः (गात्रैः) । अर्गलं.—Iron-bar. असारविधुरान्-Unsubstantial and frail
or miserable. संसारिणः कथयन्ति- Speak of worldly men (with
regard to their life) .

VIII. 11. Construe :-—त्रयि कथयति (सति), सस्मि...हनं उल्ल...
दृष्टि वदनपङ्क्तं सखी नमायेष्यति । सस्मि...हनं—सस्मिन्नायाः मालत्याः बालितैः लोल-
कटाक्षैः पराहतं (turned aside, lit. struck). Mālatī laughs be-
cause for the sake of a woman viz. मद्ययन्तिका was all this big
fight. उल्ल...दृष्टि-उल्लसितया त्रपया स्तिम्भिता दृष्टिः यत्र ।

VIII. 12. अनित्यैकबुद्धेः-अनित्ये एव एका बुद्धिः यस्य- '(Of me) solely
thinking of some disaster (befalling her)' Of. प्रेय पश्यति
भयान्मपदेशपि । or अनित्यैः पापशङ्कैः । शा० IV. अनुबद्धोत्कम्पः—अनुबद्धः
उत्कम्पः यस्य- Is trembling. V. L. द्रवति-हृदयमन्तर्भुवनीमानन्तरात्मा ।

VIII. 13. मङ्गलेभ्यः अन्यत्— Anything but auspicious. चाण्डि— Hot-tempered. Cf. हन्तैकस्थं क्वचिदपि न ते चाण्डि साट्टयमलि । मेघ० II. कलयसि—अनेन प्रकारेण जिज्ञाससे—‘ If you would test (my love)’ by hiding yourself and seeing how far I am affected by the pang of your separation. कलितोऽहं. I am now (sufficiently) tested. कातर्यचेष्टितानि—‘ Her actions (under the influence) of fear.’ He means that she goes to the extent of giving up her life even.

VIII. 14. Construe:— नः (अस्माकं) सखी भगवतीभवनं याता भवेत् ? जीवन्ती उपैष्यति ? न वा (उपैष्यति) ? इत्युपशङ्कितोऽस्मि । प्रायेण etc. बान्ध...संगमादि. (सौख्यं)—The happiness of meeting our kinsmen, friend, or persons we love. सौदा...चञ्चलं— Momentary, lit. fickle like the flashes of lightning. The poet has very cleverly suggested the coming of सौदामिनी on the scene to rescue मालती. तदिह भगवतीपादमूलेति साधारणपदोल्लेखेन मालत्या भविष्यत्सौदामिनीपार्श्वगमनस्य सूचनेन नवमाङ्गावतारोऽपि सूचितः ।

The Act is significantly called मालिन्यग्रहार or the ‘ kidnapping of Mālatī.’

Act IX

संस्तु...हिंस्रगौः-संस्तुतानां (familiar) प्रवेशानां दर्शनस्य असहिष्णुः (असह्यन-शीलः) तस्य । बृह...देश-बृहती या द्रोणी (Valley), तत्र गतानां शैलानां कान्तार-प्रदेश-The wilderness among the mountains of the broad (बृहती) valley. "व्यतिकरः-सप्रहः-A combination. परिक्षिप्यते-Is embraced i. e. viewed.

IX. 1. विमल...च्छलतः-विमलवारिः विशाला सिन्धुः च पारा च सरितौ, तयोः परिकरः (belt-वेष्टनं), तस्य च्छलतः (under the guise). उचुं...मुक्तं-उचुङ्गैः सौधैः, सुरामन्दिरैः, गोपुराट्टैः (turrets of city-gates) संवेष्टन (friction) अदौ पाटितं पश्चाद्विमुक्तं । A very fine fancy. The big belt of the two rivers down below is imagined to be the firmament thrown down, torn off by the penetration of big mansions, temples and turrets, and then spread on the ground ! गोपुरं-A city gate. अट्ट or अट्टलिक would mean 'Tower'.—'By the city-gate and towers' may also be another interpretation.

IX. 2. ललितोर्मिपङ्क्तः-With its graceful series of waves, अभ्रागमे-During the rainy season, lit. when the (rainy) clouds come. जनपदप्रमदाय.-For the pleasure of the country-folk. गो...वलयः-गवां गर्भिणीनां प्रियाणि नवानि उलपमालनि, तानि विभ्रति ताः, इदृश्यः अत एव सेव्याः उपकण्ठविपिनानां आवलयः । उलपमालं-A field or a lawn overgrown with tender green grass (उलपं-कोमलतृणं). रसातलं-The surface of the earth (रसा). तटप्रपातः-A cataract, waterfall.

IX. 3. यत्रत्यः-यदीयः-Belonging to which place. अम्बु...प्रचण्डः-अम्बुगर्भाः गंभीराः नूतनाः घनाः, तेषां स्तनितवत् प्रचण्डः । अम्बुगर्भ-With water inside. स्वस्यस्तु ते निर्गलिताम्बुगर्भे शरद्वनं नार्दति चातकोऽपि । रघु० V. पर्य...माणः-पर्यन्तभूधराणां निकुञ्जेषु विजुम्भमाणः । हेर...भानं-हेरम्बस्य (गणेशस्य) कण्ठरसितं (cry from the throat) प्रतिमानं (comparison, resemblance).

अश्वकर्णः-A kind of a tree. मादुरं.- The Bilva fruit. तरुण...ध्रुवः-तरुणाः कदम्बाः जम्बूः च, तेषां वनं. तेन अवनद्धः (formed) अन्धकारः यत्र, एतादृशाः युरनिकुञ्जाः यत्र, एतादृशेभ्यः गंभीरगह्वरेभ्यः (caverns) उद्गारेण गोदावरीयाः मुखरिताः स्निग्धाः विशालाश्च मेखलाध्रुवः येषाम् । 'दक्षिणारण्य is दण्डकारण्य which was the name in those days of western Mahārāṣṭra watered by the गोदावरी and the कृष्णा-वेणा. Cf. एते ते कुहरेषु गद्गदन्वद्गोदावरीवारयो मेघालाञ्चितमौलिनीलाशिखराः क्षोणीभूतो दक्षिणाः । उत्तर० II. Bh. मधु...पावनः-

मधुमती च सिन्धुः च, तयोः संभवेन (confluence) पवनः । ‘ After the Pārbatī joins the Sindhu, a few miles further in its course, another river flowing from the South-west falls into it. This river is called Mohwar or Madhuwar and is very probably our Madhumatī. There is, a few miles in the vicinity, a place called Sonagīr (सुवर्णगिरि) in which is probably preserved the name of the god Suvarṇabindu ’. Bh. अपौ...ष्ठः-अपौरुषेयी प्रतिष्ठा यस्य सः- ‘ Not installed by man ’.

IX. 4. भुवनभावन-भुवनानि भावयति (creates) सः । निखिलवरद- giver of all boons. रुचि...खर-रुचिः चन्द्रः शेखरे यस्य । आदिशरुः- The primeval Teacher. ‘ The metre is त्रय्या; but without वरद (not given by some Mss) it is उपगीति, since both the halves have a short syllable for the sixth Mābrā-gaṇa. ’ Bh.

IX. 5. अभि...सानुः-अभिनवैः भैवैः श्यामलाः उचुंगाः सानवः (peaks) यस्य सः । मद्र...केकः-मदेन मुखराः मयूर्यः, ताभिः मुक्ताः संसक्ताः केकाः यस्मिन् । संसक्त-‘ Confused, mixed ’. शकु...वर्ष्मा-शकुनिशबलानि नीडानि येषु, एतादृशैः अनेकहैः स्निग्धं वर्ष्म (शरीरं) यस्य सः-Whose body (i. e. slopes) is verdant with trees filled with chequered (शचल) nests of birds. बृहदश्मा-Lit. having huge rocks.

IX. 6. Construe :—अत्र कुहरभाजां भल्लकयूनां अम्बूकृतानि अनुरसितयुखाणि (सन्ति) रस्त्यानं दधति । कुहरभाजां-Resorting to the caves. भल्लकयूना- Of young bears. अम्बूकृतानि-The growls. अनुरसितयुखाणि-Magnified by their echoes. स्त्यानं (घनतां) दधति-Increase or swell in magnitude. शिशि...कषायः-शिशिरः कटुः कषायश्च । स्त्यायते-Thickens. इम...गन्ध-इभैः दलिताः विकीर्णाः प्रन्थयः तेषां निष्यन्दस्य गन्धः-The fragrance of the exudations (निष्यन्द) of the सल्लकी trees, (coming out) from the joints broken and scattered about by elephants. The same verse occurs in उत्तर० Act II.

IX. 7. काश्मरी. A plant commonly called गंभारी. उद्गतदलं (कृतमालं). The कृतमाल tree, full of or covered with leaves. कोयटिकः-The lapwing ‘ कोवा ’ इति ख्यातः पक्षी । Com. टिकिते.—गच्छति । The bird leaves the काश्मरी tree, as it did not afford sufficient shade of its leaves (गंभार्या अक्षयपत्रत्वात् ।) Another interpretation of

the Com.—कृता संपन्ना माला वृक्षपंक्तिर्यत्र तं प्रदेशं गच्छति । तिरा...मुखाः—तिरस्थः अङ्गनकः, तस्य शिभिः शिखा, तस्याः चुम्बिनं चुम्बिनकरणं मुखं यास्ताम् तादृशाः (पूर्णिकाः)—Whose beaks kiss the pods (शिभिं) of the अङ्गनक tree (growing) on the banks. पूर्णिकः or पूर्णकः—The cock, the blue jay. अपः धावन्ति—Run to i. e. rush into the (streams of) water. द्यातूहः—The gallinule, the water-crow. तिनिशस्य—of the तिनिश tree, आतिमुक्ताख्यवृक्षस्य । वीरु...कूजितं. वीरुध् (लता) नीढं यस्य, तस्य कपोतस्य कूजितं ।

IX. 8. यत्र यस्यां विपत्तौ—In which miserable condition (विपत्ति) चित्तं प्रत्याशां न अनुपतति, नो वा (प्रत्याशां) रहयति—The heart neither cherishes (lit. leans upon) any hope, nor gives it up (रहयति). प्रविक्षिप्तं—Distracted, harassed by doubts. मोहा...मसं—मोहः एष अन्धतमसं—The blinding darkness of delusion. अन्धतमसं is solved as अम्यं तमः । अकिंचित्कुर्याणः—Not able to do anything. Cf. the form अकिंचित्कर. परिवर्तामहे—We have fallen into, we are rolling or revolving (in misery). अवि...तत्वं—अविज्ञातं तत्वं यस्मिन् कर्मणि यथा तथा. In a manner in which the reality or the nature (of your disappearance) could not be grasped.

IX. 9. प्रियमाधवे प्रियः—माधवः यस्याः । आ...ङ्कणः—आशुहीतं कमनीयं कङ्कणं येन सः । Almost the same expression occurs in the उत्तरः I. समयः स वर्तत इषैष यत्र मां । समनन्दयत् सुमुखा गौतमार्षितः । अयमा...करः ॥

IX. 10. सर...क्षमैः—सरसकुसुमानिव क्षामानि (delicate), तैः । अवि...यी—अविरतं उन्मथनानि असौ—Which was undermining her constantly. मनो विधृतं—Held i. e. made up her mind ; decided. किमपरं—What other (greater) proof (is needed). He means that her daring deed of offering herself in marriage is itself proof enough of her great love for him.

IX. 11. विकलकरुणैः (रुद्धितैः)—‘ Helpless or overwhelming (विकल) and piteous (करुण). The V. L. विकलकरुणैः—विकलानि करणानि यत्र—‘ Which overpowered i. e. destroyed the functioning power of the senses.’ Cf. जनस्थाने शून्ये विकलकरुणैरार्यचरितैः । अपि प्रावा शैदित्यपि वलति वज्रस्य हृदयम् । उक्तं I. 28. मर्म...विधुरैः—Afflicted or rendered helpless by the deep agony due to the wound in the vitals. स्नेहा-कृतं—स्नेह एव स्नेहरूपं वा आकृतं—The internal feeling of love. व्यननोत्—Worked up, revealed.

IX. 12. वलति. Is torn. विकलः कायः—‘The body thoroughly unnerved, the shattered frame’. मोहं वहति चेतनां (तु) न मुञ्चति—He means that the fainting fits are immediately followed by the regaining of consciousness. He would have to lose consciousness altogether and be lost in the eternal sleep of death ! ज्वलयति न (तु) भस्मसात् करोति. ‘The burning is there of the heart, which continues to live and is not destroyed or reduced to ashes !’ It is something uncommon in that an object burnt turns to ashes and is thus completely destroyed. मर्मच्छेदी—मर्माणि छिनत्ति असौ । न कृन्तति—Does not cut off (life). The same stanza occurs in the उत्तर० III. This is an instance of the विशेषोक्ति figure of speech which is defined as ‘ विशेषोक्तिरखण्डेषु कारणेषु फलावचः । इयं च...वस्था—Of. सुन्दरि, अपरिनिर्वाणो दिवसः । इयं च ते शरीरावस्था । शा० III.

IX. 13. उन्ना...बन्धुः—उन्नालाः (प्रीष्मान्नेनाल्पोदकनया उद्गननालाः) बाला-ये कमलाकराः (पद्मसंवाः), तेषां मफस्तेन निष्यन्देन यत् संवलनं (मिश्रणं), तेन मांसलः (पुष्टः) यः गन्धः, तस्य बन्धुः । माकरन्दः निष्यन्दः—The oozing or the dripping of honey. उन्नाल—‘With uplifted stalks’. As the level of the water in ponds has gone down because of the Summer heat, the stalks appear to be longer than what they usually were. पुं...जडः—पुरः परिवर्तमानाः ये कल्लोलाः (waves), तेषां शीकरैः (spray) तुषारः (cool) जडः (slowly moving) च । आक्षिपामि—Divert (his mind).

IX. 14. मद्...रीमाः—मदेन कगाः ये मल्लिकाक्षाः (हंसविशेषाः), तेषां, पक्षैः व्याधुताः स्फुरन्तः उरवः (big) दण्डाः येषां, तादृशानि पुण्डरीकाणि येषु ते (विभागाः) । मल्लिकाक्षः—A kind of goose with blue legs and bill. बाष्पा...राले—बाष्पाम्भसः (एकस्य नेत्रजलस्य) परिपतनं (अन्यस्य) उद्गमः, तयोः अन्तराले (मध्ये). During the interval between the rising (उद्गमः), and the dropping of tears. अवि...श्रियः—न विरहिता श्रीः येषां ते—Inseparably associated with Beauty. The verse is repeated in the उत्तर० I, with the last line read as संदृष्टाः कुवलयिनो भुवो विभागाः । He means that the spots of the lake where the white lotuses had really the blue-footed swans sitting on them, appear (० Mādhava (as to Rāma) full of blue lotuses, for his sighs bedimmed with tears did not give a clear vision, even during

intervals of the old falling tears and the new rising ones !
प्रतिपत्तिशून्यं—Without thought or any definite course of action
before him, aimlessly.

IX. 15. वानीरप्रसवैः—वेतसपुष्पैः—By the blossoms of the वानीर
or the reeds. निकुञ्जसरितां—Of the rivulets in the woods or thickets
of shrubs. आसक्तवासं—आसक्तः वासः यस्मिन् । यूथिका—Jasmine creeper
उज्जृम्भितं—Bloomed, opened. उन्मी...सिधु—उन्मीलद्भिः कुटजैः प्रहसन्ति तेषु ।
The कुटज flowers have a white colour and therefore the mountain
slopes (प्राभाः) are said to be ‘ laughing ’ with them. सानुन्
आलम्ब्य—Clinging to the peaks. वितानाम्यते—वितानाचारः क्रियते—Served,
(lit. is served) as a canopy : Pres. Pass III sing. of the Denom.
of वितान. With the termination क्यङ् एवं च कुटजवृक्षा द्रष्टारो मधुरा नर्तकाः
मेघो वितानमिति नृत्यसामग्री ।

IX. 16. जम्भा...द्रुमाः—जृम्भया जर्जरः यः डिम्बः (a ball) तस्य डम्बेण
धनाः (व्याप्ताः) अत एव श्रीमन्तः कदंबद्रुमा. (नपिवृक्षाः) येषु—Abounding in
Kadamba trees in full beauty, being covered with a thick mass
of the gorgeous array (डंबर) of the globular or ball-like (डिम्ब) buds,
split up into separate petals (जर्जर) in the process of blooming.
शैला...ध्रुवः—The broad mountain table-lands. कादाम्बिनीश्यामलाः—
darkened by the rows of clouds. उद्य...भृतः—उद्याद्भिः (विकसितैः)
कन्दलैः (नवाङ्कुरैः) कान्ताः मनोज्ञाः केतकवृक्षाः तान् विभ्रतीति । कन्दलः—A new
sprout. कच्छः—A bank. आवि...स्मेरा—आविर्भूतैः शिलीन्ध्राणां लोघ्राणां च
कुसुमैः स्मेरा । शिलीन्ध्रः—A mushroom or the flower of the plantain
trees. ततिः—Row, line. दुरालोकरमणीयाः—Painfully charming.

IX. 17. उत्फु...श्रेणयः—उत्फुल्लेन अर्जुनैः सर्जैः च वासितः वहन् पौरस्यः
(प्राच्यः) यः झञ्झामरुत्, तस्य प्रेङ्खोलः (आंदोलनं) तेन स्वलिताः इन्द्रनील-
शकलाः इव स्निग्धाः अम्बुदश्रेणयः येषु । झञ्झामरुत्—A hurricane. प्रेङ्खोः—
Swaying, oscillating. धारा...भयः—धाराभिः सिक्तया वसुंधरया सुरभयः
‘ Perfumed by (the fragrance of) the earth sprinkled with
showers.’ It is a common experience that the earth receiving
the first showers of the rainy season emits fine fragrance. Cf.
दग्धारण्येष्वधिकसुरभिं गन्धमाघ्राय चोर्व्याः । मेघ० I. 21. धर्मा...हिनः—धर्मस्य
(श्रीधमस्य) विगमः, अम्भसः (वर्षारम्भस्य) आगमः, तयोर्व्यतिकरः
तेन या श्रीः (शोभा), तां षोड् शीलं येषाम् । The Com.

suggests another interpretation :—घर्माभ्रसः स्वेदजलस्य यौ विगमागमौ तयोर्व्यतिकरः संभेदः, वर्षारंभः, तस्य श्रीः etc. This is more natural as घर्माभ्रस् is used in the sense of 'perspiration', as in घर्माभ्रोर्विसर, घर्माभ्रसां जालकम् । शा० I. He refers of course to the days in the month of June, when the summer has come to a close and the monsoons commence. At the setting in of the rainy season which is described here, here is a sensation of coolness when a shower is falling and consequently perspiration disappears (घर्माभ्रोर्विगम), but after it has ceased, the heat of the hot season which has not quite ended, returns and causes perspiration again (घर्माभ्रआगम).

IX. 18. तरु...धराः-तरुणतमालवत् नीलाः बटुलाः च उन्नमन्तः अंबुधराः यासु ताः । तमाल-Name of a tree with a very dark bark. शिशि...कणाः-शिशिरेण समीरणेन अवधृताः (wafted) वारिकणाः यासु ताः । हरि...मतीः-हरेः इन्द्रस्य हेतिः अस्त्रं धनुः तद्गतीः-Marked by rain-bows. मद...कलहैः-मदकलानां नीलकण्ठानां कलहैः (कोलाहलैः) । कलहं Wild cries. कलहं कलकलेऽपि चेति विश्वः । वज्रायमाणेन. ' Working like thunderbolt i. e. hard and cruel like adamant.' विनोदः- ' Fun, mirth.' निरनुक्रोशा-निर्गतः अनुक्रोशः (pity) यस्याः सा ।

IX. 19. अप...न्धवे-अपहस्तिताः बान्धवाः यया सा-Who cast off all your relations. करुणोऽञ्जित-करुणया उञ्जितः i. e. विरहितः-Devoid of pity. Compare कपिञ्जल's utterance in a similar situation-आः पापे दुष्कृतकारिणि दुर्विनीते महाश्वेते किमनेन तेऽपकृतम् । हा भगवन् श्वेतकेतो, न वेत्सि सुषितमानमानम् । काद० P. 164.

IX. 20. मातर्मातः- ' Ah mother ! mother ! ' An exclamation of great painful agitation corresponding with its Marathi equivalent अयाई ! ध्वंसते देहबन्धः-The whole bodily frame is collapsing. अवयवबन्धिः शिथिलीभवति । Com. विष्वक् स्थगयति-Fills or pervades me all round (विष्वक्). The verse occurs in उत्तर० III, where राम is addressing सीता, thinking her to be absent and says हा हा देवि स्फुटति हृदयं etc. instead of मातर्मातर्दलति.

IX. 21. बन्धु...महः-बन्धुताहृदयस्य कौमुदीमहः- । महः-Festival. Cf. ...सखीजनोद्दीक्षणकौमुदीमहम् । रघु० III 1. तिलकः-' The ornament (of

the world),' used at the end of a compound in the sense of ' the best, the chief, the distinguished.'

IX. 22. शारदेन्दुः—The autumnal moon. निकाम—exceedingly. कालेन etc. Cf. करुणाविमुक्तेन मृत्युना हरता त्वां वद किं न मे हृतम् । रघु० VIII. 67. This and the next verse are after the style of Kālidāsa, as manifested in his रतिविलाप and अजविलाप. आचि...च्छविः—आचिरधौन. (सद्योनिर्मलीकृतः) राजपट्टः, तद्भूदेव रुचिरा मांसला च च्छविः यस्मि सः । आचिरधौनः—Recently cleansed i. e. polished. राजपट्टः—A diamond of an inferior quality, having a dark lustre. श्यामः पाषाणविशेषः । The 'expressions नवजलधरः, सीकरासार etc. are reminiscent of a similar scene in the विक्रमोर्वशीय, where पुरुरवस्त्र has lost his beloved उर्वशी and in a mood of madness is searching for her. नवजलधरः संनद्धोऽयं... अयमपि पटुधारासारो etc. : वि० IV. 1. The present scene thus owes much for its thoughts and expressions to this scene of कालिदास in the विक्रमो as also to his other work, the मेघदूत, ' the cloud-messenger.'

IX. 23. फल.. तरङ्गां—फलभरस्य परिणामेन श्यामाः ये जम्बूनिकुआः, तेषु स्वलितेन तनवः (अल्पाः) तरङ्गाः यस्यां तां (स्रवन्ती Cf.) त्वय्यासन्ने परिणतफलश्याम-जम्बूवनान्ताः । मेघ० I. 23. स्रवन्तीं उत्तरेण—To the north of the river. स्रवन्ती, a noun, means ' a river.' उपरि 'above' to be referred to स्रवन्त्याः understood. The cloud resting on the mountain-top is certainly above the river. विघटमानः—'Distorted into various forms or shapes.' तापिच्छ is the same as तमाल. अग्रति etc. Cf. आषाढस्य प्रथमादिवसे मेघमाश्लिष्टसातुं । मेघ० I. 2.

IX. 23. कच्चित्—A particle of interrogation often translatable by 'I hope'. कच्चित् सौम्य व्यवसितमिदं बन्धुकृत्यं त्वया मे । मेघ० II. 45. विद्यु...त्वां—Cf. मा भूदेवं क्षणमपि च ते विद्युत्तां विप्रयोगः । मेघ० II. 47. आवि... मुखः—आविर्भूतेन प्रणयेन सुमुखाः । Cf. वामश्रायं नदति मधुरं चातकस्ते सगन्धः । मेघ० I. 9. साधुसंवाहनाभिः—मृदुप्रेरणाभिः—By gentle tossings. The suggestion is of course that of 'Shampooing' (संवाहना) ; Cf. अन्योऽपि सहायश्रणमुष्टिप्रहणादिरूपां संवाहनां कुरुत इति ध्वानेः । Com. Cf. also, मन्दं मन्दं नुदति पवनश्रावुकूलो यथा त्वाम् । Ibid. विश्वक् लक्ष्मीं विभ्रत्—Bearing loveliness on all sides. Bh. interprets it thus. 'कच्चित् लक्ष्म (त्व) विश्वक् सुरपतिचतुः विभ्रत् लक्ष्मीं तनोति'—'I hope thy appendage or

mark bearing the bow of Indra on both sides adorns thee.' Cf. बलमीकामात् प्रभवति घनुःखण्डमाखण्डलस्य । मेघ० I. 15.

प्रति...बन्धिना-प्रतिरवेण भरिताः ये कन्दराः, तैः आनन्दिताः अत एव उत्कण्ठाः (उद्गतकण्ठाः) नीलकण्ठाः, तेषां कलकेकाः एव अनुबन्धः, सोऽस्यास्तीति । अनुबन्धः—Continuity. The idea is that the continuity of the thunder is maintained in the notes of the peacocks.

IX. 24. जीमूतः—A cloud. Cf. जीमूतेन स्वकुशलमयीं हारयिष्यन् प्रशृणि । मेघ० I. 4. आशातन्तु etc. Cf. आशाबन्धः कुसुमसदृशं प्रायशो द्यङ्गनानां । सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि । मेघ० I. 10. गुर्वपि विरहदुःखमाशाबन्धः साहयति । शा० IV. Note that the poet has used even the same (मंदाक्रान्ता) metre for these two verses in which माधव addresses the cloud. आस्कन्दति—Assails, over-powers.

IX. 27. प्रमथय-मारयित्वा—'Having crushed her to death.' He means that मालती was robbed of her graces (by the marauder of death) which have been distributed or deposited among these various objects in Nature. Cf. कलमन्यभ्रतासु भाषितं कलहंसीषु मवालसं गतं । पृषतीषु विलोलमीक्षितं पद्मनाधूनलतासु विभ्रमाः । रघु० VIII 59. श्यामास्वङ्गं चाकितहरिणीप्रेक्षणे दृष्टिपातं । वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् । उत्पश्यामि प्रतनुषु नदीवीचिषु द्रुविलासान् । हन्तैकस्थं क्वचिदपि न ते चण्डि सादृश्यमस्ति ॥ मेघ० II. 37. 'There is however some originality in भवधृति's idea.' Bh.

IX. 28. सह...सख्ये-सहपांसुर्क्रीडेने प्रौढं सख्यं यस्य । आधिः is 'malady or mental disease' while व्याधिः means 'bodily disease'. अनुकारः—Imitation. निर्माणसंनिवेशः—'The form of creation. The way of creation ' संनिवेशः प्रकारः । He means that in the matter of creation (निर्माण), it is just possible that one object may be created almost similar to or in imitation of the other, in point of its form, loveliness etc. तथा च लोभप्रसवादीनि प्रियाकान्त्याद्यनुकाराणि न तु सा विभक्तेति भावः ।

IX. 29. हे सुहृदः, तस्याः वयोवस्थां शृणुत, यत्र (यस्या वयोवस्थायां) मदनः प्रगल्भव्यापारः हृदि चरति, वपुषि च मुग्धः (चरति) । प्रगल्भव्यापारः—प्रगल्भः व्यापारः यस्य—Who i. e. मदन has fully developed i. e. has fully overpowered the girl by his influence and strength ; but her body does not betray those effects fully i. e. her look is girlish. This address to the creatures has its parallel in the विक्रमो० Cf. नीलकण्ठ

ममोत्कंठा वनेऽस्मिन् वनिता त्वया । दीर्घापाङ्गा सितापांग दृष्टा दृष्टिक्षमा भवेत् ॥
IV. 9 मधुकर मदिराक्ष्याः शंस तस्याः प्रवृत्तिम् । वरतनुरथवासौ नैव दृष्टा
त्वया मे ॥ IV. 22. स्थिरयौवना स्थिता ते दूरालोके सुखालोका । 24. सर्वक्षितिभृता
नाथ. etc. also अपि दृष्टवानसि मम प्रियां वने । कथयामि ते तदुपलक्षणं गृणु । 33 .

IX. 30. उच्छिखण्डः—उद्धतः शिखण्डः यस्य सः—With his plumage
lifted up. वचनं तिरयति—drowns, Lit. screens my voice. मद...तारः—
मदेन भ्रान्ते तारे यस्य—with his pupils rolling in intoxication. गोलाङ्गुलः—A kind of a monkey with a dark body, red cheeks,
and a tail like that of a cow. कपोलं छुरयति—covers or besmears
the cheek. कौस्तुभेन रजसा—by the pollen of the flowers. Cf. नीता
लोधप्रसवरजसा पाण्डुतामाननश्रीः । मेघ० II. अन...प्रस्तः—Swallowed by or
vitiated by its being ill-timed or at an inconvenient hour !
अर्थिभावः—The nature of a supplicant, the condition of begging.
He means that a petitioner going anywhere (यत्र तत्र) meets
with disappointment from great men whom he approaches,
the usual reply being that they have no time or are otherwise
engaged and therefore would not attend to them.

IX. 31. दन्त ... दन्तं—दन्तच्छदस्य (अधरस्य) अरुणिन्ना रजिताः
कान्तदन्ताः यस्य तद् (मुखं) । वलीवदनः—A monkey. कांपि...पालि-
कांपिल्लकप्रसवैः पाटला गण्डपालिः यस्य तद् (वक्त्रं). (The face) the region
of the cheek of which is reddish by the flowers of कांपिल्लक. ' The
face of the monkey-lady with the lips open and the reddened
teeth exposed, is compared to the pomegranate broken open
when completely ripe, the red shining seeds in it standing in
the place of the red teeth. The rind of the pomegranate is
reddish in certain parts. To this answers this epithet in the
compound कांपि...पालि. ' Bh. पाका...कान्ति-पाकात् अरुणं यद् दाडिमं, तस्यैव
कान्तिः यस्य तद् (वक्त्रं) । प्रिय...करः—प्रियतमायाः करे विश्रान्तः करः येन सः ।

IX. 32. कण्डू...क्षणां—कण्डूकाले कुड्मलिते ईक्षणे यस्याः सा—'Whose
eyes closed (in the form of buds) at the time of scratching
(कण्डू).' पर्या ... पवनैः—पर्यायेण व्यतिकीर्णां (निःक्षिप्तौ) कर्णां, तयोः पवनैः ।
जग्धार्थैः—कवलितार्थैः—Half eaten. स्थितिं कल्पयन्—Maintaining her liveli-
hood i. e. feeding her. परिचयप्रागल्भ्यं अभ्यस्यति—Develops or cultiva-
tes boldness as regards closer intimacy. He means that by such.

services as these the elephant tries to wear off the feeling of reserve or constraint and develops an attitude of mind (for himself as also for his lady) in which they can boldly share each other's company in all the intimacy of attachment.

IX. 33. न अन्तर्वर्तयति (उद्गर्जितं)—Does not roar within in response. आवर्जितैः—Brought together, collected. दान...ननः—दानस्य या ज्यानिः (हानिः), तथा विषादः, तेन मूकानां मधुपानां व्यासङ्गेन (distraction) दीनिं आननं यस्य सः। ज्यानिः—Decay, 'loss. प्राण...विधुरः—प्राणसमया वियोगेन विधुरः। स्तम्भेरमः—An elephant.

सान...ध्वनिः—सानन्दाभिः सहचरीभिः समाकर्ण्यमानं मधुरगम्भीरं कण्ठगर्जितं यस्य सः—Whose deep and sweet roar from inside the throat is being listened to with delight by his beloveds. मानङ्कयुयपालः—The leader of the herd of elephants. प्रत्य...रटः—प्रत्यग्रं विकसितानां कदम्बानां संघानस्येव सुरभिः शीतलश्च आमोदः यस्य। एतादृशः बहलः संगलितः मांसलकपोलयोः निष्यन्दः, तेन कर्दमिनौ करटौ यस्य। करटः—The temple of the elephant. समु...निकरं—समुद्दालितेभ्यः कमन्दिनीखण्डेभ्यः (beds of lotus-plants) विप्रकर्णोः पर्णानां, कमठानां, केशराणां, मृगालानां, विसानां, कन्दानां, कोमलाङ्कुराणां च निकराः यस्मिन् तत् (सरः)। धन...हारं—अनवरतं प्रवृत्तं यत् कमनीयं कर्णतालयोः नाण्डवं, तेन प्रचलाः जर्जगिताः ये तरङ्गाः, तैः विततः नह्यारः यस्मिन् तत् (सरः)।—Which has a mist (of spray) spread in it by the waves set in motion and shattering (one another) on account of the lovely wild dance of the ear-flaps, going on continuously. कर्णताल—A regular flapping of the ear. Cf. उषसि गजपूयकर्णतालैः...विनीतनिद्रः। रघु० IX. 71. उन्न...रसं—उन्नस्ताः (frightened) कुराः सारसः (पक्षिणः) यस्मात् तत्। The elephant is श्लाघ्ययौवन 'because he makes proper use of his youth, which is to court and enjoy the company of the fair sex.' Bh.

IX. 34. लीलो...च्छेदेषु—लीलया उत्खाताः मृगालकाण्डाः, तेषां कवलच्छेदेषु—At the end of the chewing of morsels consisting of the fragments of lotus-stalks torn off playfully. पुष्य...सितस्य—पुष्यद्विःपुष्करैः वासितस्य—Perfumed by the maturing lotuses. गण्डूषसंक्रान्तयः—Transferences of mouthfuls. The picture that the poet draws is of an elephant who transfers mouthfuls of water into the mouth of his mate after she has finished her repast of lotus-stalks! लेकः विहितः—A shower-bath was given. सीकरिणा—full of spray. विरामे—At the end,

when everything was over. अन...पत्रं—अनरालनालं नलिनीपत्रं एव आतपत्रं—
An umbrella in the form of a lotus-leaf with a straight (अनराल)
stalk. माधव points out his omission in his services to his
beloved ; he has forgotten to hold an umbrella of the lotus-leaf
over her head ! The verse occurs in the उत्तर० III.

अव...रसं—अवधीरणया नीरसं यथा स्यात् तथा—‘ In a manner disagree-
able through his disregard for me ’.

IX. 35. उच्छ्व...शसं—उच्छ्वसितस्य (जीवितस्य) वैशसं (दुःखं)—The
cruelty or the misery of life. धिमेव...भावात् (ऋते)—‘ Fie upon
that Beauty which is without (ऋते) i. e. unaccompanied by the
marks of thy appreciation (such as a pleased countenance) and
thy enjoyment (i. e. a feeling of pleasure in thee)—a beauty
which thou dost not enjoy and express thy admiration of ’.
भाव is a feeling while अनुभाव is ‘ its external manifestation ’.
According to the poeticians, a certain feeling such as love, is
created by certain causes called विभावाः, and the external effects
of that feeling are अनुभावाः. Here beauty in Nature is the cause
(विभाव) of a feeling of pleasure (भाव) and the pleased or joyful
countenance is the effect and external manifestation ’. Bh.
प्रमेदमृगानुष्णिका—The mirage of joy. अपरत्र—elsewhere than in thee.

व्यजनात्—By some awakening or reviving circumstance.
प्रबुद्धः—Revived, re-awakened. आवि...त्कंठः—आविर्भूता मत्पण्डितस्य
उत्कण्ठा यस्मिन् सः—In whom a longing for my embrace has arisen.
परिच्छिदः—निर्णयः—decision, determination.

IX. 36. स्नेहसंज्वरवता (हृदयेन)—Filled with the fever of love.
आबद्धवेपथु—आबद्धः वेपथुः यस्मिन् नद् (भयं) । विना...योगात्—Without any
cause. त्वद्दयापदः गणयता (हृदयेन). By my heart which counted
upon i. e. tried to anticipate or apprehend calamities. He
means that on his friend’s account there was always that fear in
his heart of imaginary dangers that might beset him. All that
feeling is now at rest.

वरं न एव...नास्मि—Although his fears are now at rest, those
very moments were certainly better, since he says, he could at

least see his friend Mādhava alive (चेतयमानं), though in that woeful and alarming condition (तथाविधं). But now, without his sight this life is a burden.

IX. 37. वज्रकीलं—‘ A nail or shaft of adamant. ’ Life is as painful as this shaft when it has pierced the sides. काष्ठाः-दिशः—Directions. शान्नालोकः—‘ With its light extinguished ’. The light of the world has gone ; the sun has set.—Cf. निरालोकं लोकं etc. Act V. मरणप्रेसरः—who moves ahead in death.

IX. 38. अति...डनैः—अनिवृद्धं पीडनं येषु तैः (आलिङ्गनैः) In which there was very firm or close pressing (of the body). उल्लसितः-विस्मयः यासु ताः—glances which betrayed rising wonder. नव...दृष्टयः—नवप्रणयस्य विभ्रमण आकृलिताः मालत्याः दृष्टयः—Mālatī’s glances full of the grace or the dalliance of dawning love. अचरमे वयसि—वृत्तं न वयसि—In its early age.

IX. 39. It is indeed a pity, says he, that a lovely object should reach its acme of perfection or the culmination of its glory, and the next moment be destroyed by the icy hand of Death. The full moon’s eclipse, the shattering by the wind of a thick rainy cloud, or the destruction in wild conflagration of an excellent tree laden with fruit are instances to be compared with this sad catastrophe of Mādhava. च—च indicate instantaneous occurrence. घनावनः—The rainy cloud. घनावनो मत्तगजे वपुःकाञ्चमहेन्द्रयोः । अमर०. फलेग्रहिः—Yielding or bearing fruit in season. Cf. श्लाघ्यतां कुलमुपैति पैतृकं स्यान्मनोरथतरुः फलेग्रहिः । किरा० III. 60. माल...श्वरः—मालत्याः स्वयंप्राहेण जीवितेश्वरः—The self-chosen lord of Mālatī’s life. अपश्चिमः—न विद्यते पश्चिमः यस्य—The last one, which is not followed by another (embrace). पश्चि...र्थितः—पश्चिमायां अवस्थायां प्राथितः—Solicited or eagerly desired (by you) in your last (पश्चिम) condition of life.

IX. 40. मयैव समं—Along with me. बन्धुनया निरस्तं—Thrown i. e. offered to you by your kinsmen. निषापसालिलं.—The water of libations given to the dead. The epithet णुडरीकमुत्स is suggestive of the णुडरीक episode in कादंबरी.

IX. 41. Construe : यत्र प्रियस्य सुहृदः संभवः तत्र ममापि (संभवः) भूयात् । अमुष्य भूयोऽपि अनुसंचरः भूयासम् । अनुसंचरः—A close companion. Cf. गच्छ गच्छसि चेत् कान्त पन्थानः सन्तु ते शिवाः । ममापि जन्म तत्रैव भूयाद्यत्र गतो भवान् ॥ अभिज्ञानं—A sign of recognition. प्रभञ्जनः—A gust of wind. अन...वस्थः—न अपेक्षिता अस्माकं अवस्था यत्र सः—‘In which no regard is shown to my condition.’ He means that the wind was cruel indeed in bringing him back to consciousness, only to be tormented by thoughts about Mālatī. He was lulled into peace by this swoon but is now reawakened to suffer. संवदति—Agrees, harmonises.

IX. 42. The one thing that the wind should not have done, says he, was to bring him back to his consciousness. He has ample scope to function elsewhere for the advantage of all those things or creatures that long for his touch or force. शिखिनः कंकोत्कंठान् कलय—Make (कलय) the peacocks full of yearnings for giving out their notes, encourage them to utter their sweet notes. कटोरय—विकासय—Cause them to bloom. व्यथां विनोदयति (सति)—When he was trying to drive away the pang (of separation). A Loc. Abs. construction. संज्ञाव्याधिं विधाय—By causing or inflicting upon him the ailment of consciousness. ‘After the speech of मकरन्द, सुवृ...श्रुता, the following verse occurs in some Mss. एते केतकस्तूतं-सौरभजुषः पौरप्रगल्भांगनाव्यालोलालकवल्लरीविलुटनव्याजोपभुक्ताननाः । किं चोन्मिद्रकदंब-कुद्मलपुटीधुलीलुटत्सदृपद-व्यहव्याहतिहारिणो विराहिनः कर्षन्ति वर्षानिलाः ॥

IX. 43. विक...पांसुना सह - Along with the pollen of the collection (निकुंरं) of the blooming Kadamba flowers. सुसमाहितः—Quite proper. प्रिय...मूर्तिः—प्रियतमास्तनयोः उन्नाहः, तेन दुर्ललिता मूर्तिः यस्याः—Fondled i. e. worn constantly through fondness, on the prominent region of her bosom. दुर्ललितं—Badly fondled and therefore spoilt in likings or tastes, so much so that the thing or person likes no one else but him who has fondled it. अनङ्गमन्दिरांगन—The courtyard of the temple of Madana.

IX. 44. मुग्धे ..षाय-मुग्धेन्द्रुवत् सुन्दरं यत् तदीयं मुखं, तस्य अवलोकिते सति हेलया (गृह्णाच्छेद्य) विगृह्यलं (unrestrained) यत् कुतूहलं, तस्य निह्वषाय (concealing, hiding). तोषं ततान—caused i. e. gave pleasure. त्रिषमग्रथितः—woven unevenly.

IX. 45 त्वराप्रस्तावः—‘Occasion for hurry.’ He means that in such a critical condition of his life, she should hasten to save him and should not prolong the joke of concealing herself from his sight.

IX. 46. निष्प्रत्यूहाः—निर्विघ्नाः—अप्रतिहताः Irresistible. देहो...खः—देहोद्वाहस्य व्यसनेन (दुःखेन) गुरवः (महान्तः)—Powerful on account of the agony of the severe burning of the body. प्रगुणं Effective, efficient. परिष्प्रेगकल्पः—परिष्प्रेङ्कात् ईषत् ऊनः—Slightly less than i. e. almost like (my own) embrace. The form is obtained by the addition of the termination कल्पप् in the sense of ईषद्भूत् ‘slightly less than’.

IX. 47. आन...नानि—आनन्देन मिश्रस्य मदनज्वरस्य क्षीपनानि. which kindled the fever of love mingled with joy. गाढा...वन्ति—गाढानुरागस्य रसः स दियते येषां तानि । स्नेहाङ्कनानि—Indications or marks of affection. गतागतानि—Frequent comings and goings. ‘It is not necessary to restrict the term to such गतागतानि only as are indicated in the play. It may well be supposed that Mādhava refers also to several other occasions, when while enjoying each other’s company, they transferred it to one another.’ Bh. स्नेहं वहतः—carryiṅg i. e. serving as a proof of Mālatī’s love. V. L. स्नेहस्य हस्तलाभः, or स्नेहस्वहस्तस्य लाभः । स्नेहस्वहस्त should be taken to mean ‘one’s own recognition (sign or proof) of love’. मालतीस्वहस्तलाभ is a recognition or sign from Mālatī. ’ Bh. कर्वालः—sword.

IX. 48. The union of the moon-light with the bed of night-lotuses is a glorious event to be hailed with joy. Why then should clouds intervene to destroy the charm? Similarly Mādhava’s union with Mālatī was an event of rejoicing, had not fate intervened to separate them. राम...संगता—United for the heightening of Beauty. सुकृतं...स्तु—Let the fair accomplishment last. It is nothing but vandalism to destroy it. अकाल...ततिः—अकालमेवानां विततिः—The row of untimely black clouds. व्ययुजत्. Aorist III sing वि + युञ् causal. ‘separated, disunited.’

IX. 49. उमा...क्रान्ता—‘overpowered i.e. veiled by the tail of the comet,’ or ‘seized by Ketu.’

IX. 50. निर्माणं—The creation viz. the beautiful person of Malatī. आदरलालनीयं—Fit to be cherished or treated with regard or tenderness. मा उपागः—Do not go. Aorist II Sing. of उप + गम्, with the augment dropped. घृतनात्वं—The nature of a demon. शिवनातिः—कल्याणकरी—Propitious, kind. सुरभिणः कुसुमस्य नैसर्गिकी स्थितिः मूर्ध्नि सिद्धा, न तु (तस्य) मुसलैः अवताडनानि । नैसर्गिकी स्थितिः—Its natural place. मुसलैः—With wooden clubs or pestles. V. L. न चणैरवताडनानि । The last two lines occur in the उत्तर० I.

IX. 51. अकरिष्यत्—Conditional III Sin. ‘She would have done.’ परिपन्थिनी—विरोधिनी—‘obstructing, standing in the way as an obstacle’.

IX. 52. गुरुचर्या—Service done to the teacher. तन्त्र—Magic or mystical rites practised for the attainment of superhuman power. योगः—Meditation ; Concentration of the mind. अभियोगः—अभ्यासः—Practice. आक्षेपिणी सिद्धिः—The accomplishment (सिद्धि) of the superhuman power which enables one to withdraw or fly away in the air with another.

IX. 53. तामसः वैद्युतश्च भीमः व्यतिकरः—‘A frightful blending of darkness (तामस) and lightning flashes (वैद्युत). उपहतचक्षुर्वृत्तिः—Which has overpowered the perceptive function of the eye, which dazzles the sight.’ It seems when Saudāminī flew into the sky, she created by her miraculous power an appearance of blinding darkness relieved by flashes of lightning in between. योगीश्वरी—The mistress of the Yogis.

अर्थो अनर्थो वा—‘Whether this is good or evil.’ ‘Whether it is good that माधव is taken away or that he will meet with the same fate as मालती.’ प्रमुग्धः—Bewildered, at a loss to know.

IX. 54. अस्तोकविस्मयं—अस्तोकः (अनल्पः) विस्मयः यस्य—Full of great wonderment. अप...वृत्तं—With the past events totally forgotten. उद्धत...जर्जरं—उद्धतं नवं भयं (भाधवापकारशङ्काकृतं) तेन ज्वरेण जर्जरं (जीर्णं)—Shattered by the fever of the new fear (of danger). एक...मोहं—एकक्षणे एव व्रुटितः घटितश्च प्रमोहो यत्र—Where the bewilderment or in-

fatuation terminates (त्रुटित) and develops at one and the same moment. मालतीलाभसंभावनया त्रुटितो माधवापकारसंभावनया घटितः । आन... लत्वं-आनन्देन शोकेन च शवलत्वं-Distracted or divided (Lit. variegated) by the (contradictory) feelings of joy and grief. अस्मद्गणेण सह-With our friends.

The Act is called मालत्यन्वेषणं ' or the search of Mālatī.'

Act X

X. 1. प्रतिमुहूर्तं—मुहूर्ते मुहूर्ते प्रतिमुहूर्तं विशेषेण रम्याणि । चाह्वानि—her endearing words.

X. 2. Here is a very beautiful picture of childhood which recurs in the Uttar. Act IV. अनियतरुदितस्मिन् and all other accusative endings are adjectives qualifying चदनकमलकम्. Of. with this the exquisite description of childhood by Kālidāsa आलक्ष्यदन्तमुकुलानानिमित्तहासैरव्यक्तवर्णरमणयिवचः—प्रवृत्नीन् । अङ्गाश्रयप्रणायिनस्तनयान्वहन्तो धन्यास्तदङ्करजसा मलिनीभवन्ति ॥ शाकु० VII. 17. दैवदुर्विनयः the perversity of fortune. उपास्थि...त्सवः—आदौ उपास्थितः पश्चादस्तमितः महोत्सवः यस्मिन् सः (जीवलोकः).

X. 3. अभिनव०—With the lovers it means ‘enjoyable through fresh love’—अभिनवेन रागेण रसः यत्र while with लवलीलवङ्गयोः—We should dissolve thus अभिनवौ रागरसौ ययोः । रग and रस referring to the colour and sap of the plants. This way of dissolving the compound is equally applicable to मालनी and माधव. महावात्या—वान्या is वातानां समूहः formed from वात + य according to पाशादिभ्यो यः । पाणिनि IV. 2-49. वृद्धवज्र...श्चलम्—दृढेन वज्रलेपेन प्रतिबद्धं अतः निश्चलम्—unshakable because secured with a strong adamantine glue. उज्जिहान—Pres. part. of उद् + ह्रा to go. ऊर्ध्वं गच्छत् ।

X. 4. The words are applicable to both the उपमान and the उपमेय. मलीमस is formed from मल + the possessive affix ईमस—मलः अस्य-अस्तीति । पाणिनि V. 2-114. प्रगुणीकृतानि—प्रगुणो गुणो येषां तथा संपद्यमानानि कृतानि । Developed, caused to grow.

X. 5. Like an ivory-doll excessively fondled by children, Mālatī was fondled by her. वरे स्यापिता—स्थिरीकृता परिणयात् united to a bridegroom, married to him.

X. 6. With this compare the day-dreams of king तारापीड in Bāṇa's Kādambarī. अकारणं स्मेरं अत एव मनोहरं आननं यस्य । परिवृत्तं भाग्यं यस्या साः—One whose fortune is turned—who has suffered a reverse of fortune. स्तनधयः—स्तनं धयतीति. निःसहा...द्वहनेन । V. L.

निःसहास्मि जीवितोद्धहनसाहसेन—I am fatigued by this rash deed of bearing my life. अवधूय—Lit. having shaken—i. e. flinging myself.

X. 7. The common belief is that our actions (कर्म) decide our future, and accordingly we go diverse ways—hence there is no hope of union with the loved ones even after death. मधुमती ...मेखलो—मधुमतीस्रोतसा संदानितः (girt round) अत एव पवित्रा मेखला (Skirts, slopes) यस्य । विटङ्कः—विटङ्क उन्नते देशे इति रत्नकोशः । Com. A precipice. X. 9. सुवर्णाबिन्दु is the name of a famous Shrine of Śiva, for the identification of which vide Intro.

X. 10, 11. In a refreshing variety of similitudes the poet brings out the strangeness of the situation where joy and pain are blended together. असिपत्र is sword-blade; it may however be taken to mean the plant which has leaves like sword-blades; for असिपत्रवन is the name of a hell where the trees has leaves as sharp as swords. Cf. the Com. असयः खड्गाः पत्राणि यस्य वृक्षस्य । आसार—Shower. अनम्रः सुधावर्षः—A shower comes from clouds—but here the shower of heavenly nectar descends from an unclouded sky. The expression is similar to expressions like द्युतं हि नाम नरस्य असिंहासनं राज्यम् or अक्षुर्वदनो ब्रह्मा etc. व्यतिकर, संभेद and संवलन convey the same idea—blending, mixing. “लोकलोक is the name of a mythical mountain, dividing the visible world from the regions of darkness. The name has reference to the mythical conception that the लोकलोक is a round chain of mountains, surrounding like a wall the earth, conceived to be flat like a disc, within which wall the sun and all the heavenly bodies move, and beyond which pervades entire darkness.” S. P. Pandit on रघु I. 68.

X. 12. उपराग—‘An eclipse.’

X. 13. प्रवासम्—This is explained as प्रवासः परहस्ते च परदेशेऽपि कथ्यते । इति नानार्थः Com. Hence somehow reserved from “evil hands”. को नाम etc.—The line recurs in उत्तर ० VII. 4. Cf. अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र । शाकु ० I. 15. X. 14. अनन्तरं V. L. अन्तिगतां who disappeared because of the alarm given by the woodlander

She hastily flew to where Bhūriवासु was, to assure him that Mālatī was safe. Mādhava had no knowledge of her sudden movement. चिरः स्फुरम्-चिरनिरुद्धः (Long obstructed or choked) यः निश्वासः तेन निस्फुरम् i. e. निश्चलम्.

X. 15. वितत...पयोधरम्-विततश्वासस्य दीर्घश्वासस्य उन्नाहिन उद्गमेन प्रणुन्नौ पयोधरौ यत्र तद्। Her heart has its twin breasts heaving (प्रणुन्नौ = प्रेरितौ) through the recovery (उन्नाह) of her breath which is prolonged. जगद्धर reads भवति विततश्वासा नासा etc. निजप्रकृतौ स्थितम्- (Her eyes) recover their natural expression. The simile in the last line and the whole description remind us of विक्रमोर्वशीय I. 5, 6, 7 where Urvaśī's recovery from swoon is beautifully described. X. 16. अग्निमुखे V. L. अग्निचये. The pile of burning fire. गुरु...स्मयः-गुरुः संमदः विस्मयश्च यस्य सः X. 18. तुहिन...शीतलैः-- तुहिनसंग इव शीतलैः Cool like the contact with snow. or तुहिनसङ्गेन इव शीतलैः । उपादेयः—Acceptable ; life in the absence of his love was a burden, but it is no longer so now. मनोर...र्शने—मनोरथं अतिक्रान्तं दर्शनं यस्याः—Whose sight was beyond hope or thought i.e. the idea of seeing her was not to be entertained even in one's hopes or thoughts.

X. 19. कपाल...पदः-कपालकुण्डलायाः रोषात् दुर्जातं (evil) मालत्यपहरणरूपं or कपालकुण्डलायाः रोषः एव दुर्जातं तस्मात् जनिता आपद् येषाम् । कृच्छ्रात्—From the calamity. निर्वधात्--Through the persistence i. e. resolute efforts of सौदामिनी.

विजृम्भितं—Result, consequence. पुनरुक्तदारुणस्य-पुनरुक्तं दारुणं (cruelty, severity) यस्य-Whose cruelty was repeated ; Mālatī was twice on the verge of death.

X. 20. भूरिजन...रिणी-भूरिजनस्य जीवितदानेन यः पुण्यसंभारः तं धारयति एतादृशी--Who bears or possesses a store of merit arising from her giving life to many.

X. 21. स्पृहणीयसिद्धिः--We are told in the very first act how सौदामिनी had attained such miraculous powers. Cf. भगवति सा सौदामिनी अधुना समासादिताश्चर्यमन्त्रसिद्धिप्रभावा श्रीपर्वते कापालिकव्रतं धारयति । अनि...सत्त्वैः-बोधिसत्त्वान् अतिक्रान्तानि तैः । बोधिसत्त्वाः जीमूतवाहनादयः तानपि

अनिक्रामन्ति तैः तैषां एकैकजीवनात्स्वया त्वनेकजीवनात् इत्याशयः । यद्वा बोधिसत्त्वो बुद्धविशेषः । तदतिक्रमवर्तिभिः । A बोधिसत्त्व is one who has knowledge (बोधि) for his essence. It is a rank attainable by the performance of pious and benevolent acts through a number of births and leading to the attainment of the rank of the supreme Buddha. पुराप...बीजं—पुरापविचयेन प्रविषद्दं बीजं यस्य तत् । विजृम्भितम्—वेष्टितम्—her conduct is implicitly compared to a plant the seed whereof was sown in their former familiarity. उद्भूत...शालि—उद्भूतानि भूरीणि फलानि तैः शालते तत्—Which has borne abundant fruit.

X. 22. Even the चिंतामणि—the gem that grants one's wishes—requires one to exert oneself, even if it be only to express one's wish.

अस्तिवा...महाप्रकरणम्—A very typical instance of the self-consciousness of our poet. We may regard this as the poet's own opinion about his performance. प्रकरण of course means both “ a course of events ” as also a species of dramatic writing going under that name. इतरे...त्मा—इतरेतरापत्ययोः सम्बन्धः आत्मा यस्य । वस्तुवृत्तम्—वस्तुनः वृत्तम्—There is such a great disparity between the course of events and the words of the noble dame. For Bhūriवासु had actually given away his daughter Mālatī to Nandana. नन्दनोपग्रहात्—उपग्रह is both conciliation or favourableness as also the demon Rāhu. श्रावकावस्था—In the days when we were श्रावक i. e. pupils. प्रधानप्रकृतिकोपः—By प्रधान we understand the principal element in the Body politic viz. the king and by प्रकृति we understand a minister. Bhandarkar however takes प्रधानप्रकृति to refer to नन्दन the minister, the chief element (प्रकृति) of the state. Others however refer this to the king who is the chief constituent of the state. अहो संवरणम्—This is quite consistent with the character of an astute politician described in the I act: तदस्थः स्वान् अर्यान् घटयति च मोन च भजते । संस्तुता...प्यः—संस्तुते (what is well-known, familiar to one's mind—) अपलपन्ति ताः ।

X. 24. मनुपक्रमैः—By my devices or schemes. निष्णातः—निःशङ्कः विहितः । नृपनन्दनौ अनिप्रतीतौ विहितौ । अनः एव निःशङ्कता । or it may mean “ skilfully brought about ”.

X. 25. This is the भरतवाक्य the epilogue which pronounces blessings on the audience. घनः...प्रमोदाः । घना या बन्धुनां बान्धवानां च गोष्ठी तत्र प्रमोदः यासाम् - Taking great delight in the constant (घना) society of their kinsmen, relatives and friends or घनो बन्धुबान्धव-सुहृद्गोष्ठीषु प्रमोदो यासाम् । In some ms. the भरतवाक्य is given as follows. शिवमस्तु सर्वजगतां परहितनिरता भवन्तु भूतगणाः । दोषाः प्रयान्तु शान्तिं सर्वत्र सुखी भवतु लोकः ॥

[Faint, illegible handwritten text]

APPENDICES.

APPENDIX A

Bhavabhūti repeats himself :— *Full-verses*

मालती० I. 27 = उत्तर० VI. 12; मालती० IV. 7 = उत्तर० IV. 15;
मालती० VIII. 3 = उत्तर० I. 34; मालती० IX. 6 = उत्तर० II. 21;
मालती० IX. 12 = उत्तर० III. 31; मालती० IX. 14 = उत्तर० I. 31;
मालती० IX. 20 = उत्तर० III. 38; मालती० IX. 34 = उत्तर० III. 16;
मालती० X. 2 = उत्तर० IV. 4; मालती० IX. 6 = महावीर० V. 41

Half-verses and quarter-verses.

मालती० II. 4 = उत्तर० III. 4; मालती० V. 19 = उत्तर० II. 29;
मालती० VI. 8 = उत्तर० I. 36; मालती० IX. 9 = उत्तर० I. 18;
मालती० IX. 24 = उत्तर० II. 20; मालती० IX. 50 = उत्तर० I. 14;
मालती० IX. 53, X. 8 = उत्तर० V. 13; मालती० X. 13 = उत्तर० VII. 4;
मालती० V. 32 = महावीर० II. 31; मालती० V. 9 = महा० II. 44;
मालती० IX. 24 = महावीर० V. 42.

We further find the following verses common to उत्तर० and महावीर०

उत्तर० I. 8 = महा० IV. 33; उत्तर० I. 15 = महा० I. 42;
उत्तर० I. 22 = महा० IV. 51; उत्तर० II. 20, 21 = महा० V. 40, 41;
उत्तर० IV. 20 = महा० I. 18; उत्तर० IV. 29 = महा० III. 29;
उत्तर० VI. 9 = महा० II. 41.

The following half-verses recur in the उत्तर० and महावीर०
उत्तर० I. 13 = महा० IV. 27; उत्तर० I. 16 = महा० I. 19.
उत्तर० I. 17 = महा० I. 57; उत्तर० VI. 9 = महा० I. 14.
उत्तर० VI. 21 = महा० II. 46.

APPENDIX B

A list (by no means exhaustive) of obscure or rarely used words in his plays :—

मालतीमाधव—१ पारिलव, २ संस्त्याय, ३ कूटपाकलः ४ डम्बर, ५ मैरेय, ६ निकुम्ब, ७ जलाद्री, ८ जाङ्गल, ९ उरल्लि, १० प्रेतरङ्क, ११ कीलाल, १२ फेरव, १३ रसोन, १४ निशुम्भ, १५ तापिच्छ, १६ प्रतिमल्ल, १७ सांराविर्ण, १८ साट, १९ कटपूतना, २० कुट्टाक, २१ विघस, २२ कङ्काल, २३ उच्छोफ, २४ विकिर, २५ कौयष्टिक, २६ टीकते, २७ शिम्बि, २८ दात्युह, २९ डिम्ब, ३० गोलाङ्गूल, ३१ वलीवदन, ३२ ज्यानि.

उत्तररामचरित—१ धिनोतु, २ कडार, ३ आरकूट, ४ पारिमन्तुयितम्, ५ मृषोद्यम्, ६ तौर्यत्रिक, ७ वैशस, ८ विकर्तन, ९ क्रकच, १० प्रचलाकिन्, ११ कुम्भीनस, १२ प्रतिसूर्यक, १३ भल्लूक, १४ अनोकह, १५ संहनन, १६ पुट-पाक, १७ हायन, १८ सर्पिष्मत्, १९ मण्डम्, २२ धौर्यधर.

महावीरचरित—१ वैकङ्कत, २ वैकर्तन, ३ शुण्डार, ४ कलिल, ५ अनुलव, ६ परिष्कंद, ७ निशुम्भ, ८ खुरली, ९ काण्डीर, १० काण्डपृष्ठ, ११ धवित्र, १२ घस्मर, १३ प्रतिभुव.

So also he is fond of using obscure grammatical forms and derivatives such as :—१ ऐर्दपर्य, २ रामणीयक, ३ कल्याणताति, ४ श्रुभताति, ५ अरिष्टताति, ६ मित्रधेय, ७ स्वयंप्रह, ८ सनाभयः, ९ वृषस्यन्ती, १० पुरंध्रीसध्रीचा, ११ आत्महितावधारणचणैः etc.

APPENDIX—C.
METRICAL TABLE.

Number of Syllables	Name of the Metre	Where employed	संख्या	Measure
8	अनुष्टुप्	I. 8, 12, 13; III. 1; V. 12, 21, 33; VI. 11; IX. 41, 51, 52; X. 4, 7, 19, 22.	15	षष्ठमं लघु सर्वत्र सप्तमं द्वित्रचरुर्थयोः । गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभ ॥
11	इन्द्रवज्रा	I. 4, 5, 33; III. 4, 11; IV. 5; VI. 1, 13.	8	स्यादिन्द्रवज्रा यदि तौ जगौ गः ।
11	उपेन्द्रवज्रा	I. 10;	1	उपेन्द्रवज्रा जतजास्ततो गौ ।
11	उपजाति	III. 3; IX. 27;	2	स्यादिन्द्रवज्रा यदि तौ इत्यनयो जगौ गः । उपेन्द्रवज्रा प्रथमे लघौ स्यात् । सा ।
11	रथोद्धता	VIII. 3; IX. 21; X. 18.	3	रथराविह रथोद्धता लग्नौ ।
11	शालिनी	VI. 18; IX. 37.	2	मात्तौ गौ चेच्छालिनी षेद लोकेः ।
12	द्रुतविलम्बित	III. 10; IV. 7; VIII. 11; X. 16.	4	द्रुतविलम्बितमाह नभौ सरी ।

12	वंशास्य	VII. 1; X. 6.	2	जतो बु वंशास्यमुदीरितं जरो ।
13	प्रदक्षिणी	I. 37, 38; III. 17; IV. 1; V. 3, 25; IX. 14.	7	व्याशाभिर्मिनजरयाः प्रदक्षिणीयम् ।
13	मञ्जुमाषिणी	I. 39; II. 4; III. 7; V. 8; IX. 9, 43, 48.	7	सजसा जरो च यदि मञ्जुमाषिणी ।
14	वसन्ततिलका	I. 6, 9, 18, 19, 20, 21, 23, 25, 26, 29, 32, 34, 40; II. 8; III. 5; IV. 8; V. 27, 32; VI. 4, 8, 9, 12, 13, 14, 17, 20; VII. 2, 3, 4; VIII. 4, 5, 8, 12, 14; IX. 1, 2, 3, 13, 22, 31, 36, 40, 44, 47, 50, 54; X. 1, 9, 20, 21.	50	उक्ता वसन्ततिलका तभजा जगौ गः ।
15	मालिनी	I. 22, 24, 27, 28, 41; II. 9; III. 8, 14, 16; IV. 10; V. 1, 16; VIII. 1, 13; IX. 5, 6, 24, 28, 53; X. 8.	20	नसमययुतेयं मालिनी भोगिलोकैः ।
17	पृथ्वी	III. 13; VIII. 7; IX. 35, 38.	4	जसौ जसयला वसुप्रहयतिश्च पृथ्वी गुरुः ।
17	मन्दाक्रान्ता	I. 3, 15, 35; II. 5; III. 12; IV. 2, 20; VI. 2; VII. 5; VIII. 2; IX. 20, 25, 26, 46; X. 5.	15	मन्दाक्रान्ताम्बुविरसनैर्मो भनौ तौ गयुगम् ।

Number of Syllables	Name of the Metre	Where employed	Total	Measure
17	नदंतक	V. 31; IX. 18.	2	यदि भवतो नजौ भजजला गुरुद- टकम् ।
17	शिखरिणी	I. 14, 16, 30, 31; II. 1, 3, 7, 11, 12, 13; III. 9; IV. 3, 4, 6, 9; V. 30, 34; VI. 7, 15; IX. 8, 29, 45.	22	रसै छेच्छिन्ना यमनसमला गः शिखरिणी ।
17	हरिणी	I. 17, 36; II. 2; III. 2; V. 5, 26; VI. 6; IX. 10, 11, 12, 15, 42.	12	नसमरसला गः षड् वेदेह्यैहरिणी मता ।
19	शादूलविक्रीडित	I. 2, 7; V. 2, 7, 9, 10, 11, 13, 14, 18, 19, 22, 24, 28, 29; VI. 3, 5, 19; VIII. 6, 9, 10; IX. 7, 15, 16, 17, 32, 33, 34, 39; X. 23, 24, 25.	32	सुयार्थैर्यदि मः सजौ सततगाः शादूलविक्रीडितम् ।
22	सगधरा	I. 1; V. 4, 6, 16, 17; IX. 30.	6	अभ्यैर्यानां त्रयेण त्रिसुनियतियुला सगधरा क्रीतितेयम् ।
10/11	वियोगिनी	X. 19.	1	विषमे ससजा गुरुः समे ससरा लोऽथ गुरुर्वियोगिनी ।

